DOCUMENT RESUME

ED 290 667 SO 018 703

AUTHOR	van Stapele, Peter, Ed.
TITLE	The Necessity of the Arts in Education. Proceedings of the International Conference of the World Education Fellowship (32nd, Utrecht, Netherlands, August 12-18, 1984).
INSTITUTION	World Education Fellowship, London (England).
PUB DATE	87
NOTE	171p.
PUB TYPE	Collected Works - Conference Proceedings (021)
EDRS PRICE	MF01/PC07 Plus Postage.
DESCRIPTORS	*Art; *Art Education; Conflict Resolution; *Curriculum Development; Drama; Elementary Secondary Education; Fine Arts; Foreign Countries; International Education; Literature; Puppetry; Visual Arts
IDENTIFIERS	Peace Education

ABSTRACT

Exploring the place of the arts in the precollege curricula, chapter 1 of these proceedings opens with an overview of the conference by Maria Meulenbeek. The papers in chapter 2 discuss the relationship between art and education and include the authors Hermann Rohrs, Peter van Stapele, Geoff Haward, and Jagjivan R. Sheth. Ways to bring art into the classroom are outlined in chapter 3, including papers on: "Negotiating the Drama Curriculum with Senior Secondary Students," by Frank McKone; "Puppets in Education in India" by Mabel Aranha; "Motivating International Understanding through Art: with Special Reference to the Foreign Language Classroom" by Esther Lucas; "Imaginative Literature: Antidote to Dogma--with Particular Reference to the Poetry of Wilfred Owen," by Rex Andrews; and "Educational Perspectives in Modern West Indian Novels," by Frank A. Stone. In chapter 4, Safia Sultana discusses how the study of art can help people live in a harmonious environment. Peace education and conflict solving are discussed in chapter 5 in papers presented by Anthony Weaver and Mildred Masheder. Max Timmerman discusses creative art by handicapped people, and Tony Hepworth and Bill Taylor's papers reflect arts and minority groups in chapter 7. The document concludes with an epilogue and a 94-item bibliography. (SM)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED290667

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
Peter van Stapele
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

SO018703

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☑ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

2

Copyright 1987, by the Executive Board of the
World Education Fellowship,
London

Cover: Child's drawing (3 years old / Japan)

This publication was made possible thanks to the financial support of the Prins Bernhard Fonds in Amsterdam and the co-operation of the Dutch National Unesco Committee, UNESCO (Participation Programme), the Dutch Ministry of Education, the Dutch Ministry of Culture, the Dutch Section of the World Education Fellowship (WEF/WVO) and the University of Leyden, Department of Theatre-Science

Peter van Stapele (ed.)

THE NECESSITY OF THE ARTS IN EDUCATION

With a Prologue by Madhuri Shah
and an Epilogue by Malcolm Skilbeck

Associate Editors: Rex Andrews, Helen Connell,
James Hemming, Malcolm Skilbeck,
John Stephenson, Anthony Weaver

Uitgeverij Merlen - Den Haag

CONTENTS

	Prologue	Madhuri Shah	1
	Editorial Introduction	Peter van Stapele	3
I	*Who Needs The Arts? Conference Overview*	Maria Meulenbeek	5
II	*Contemplations*		
	Art Education and the Progressive Education Movement	Hermann Röhrs	10
	Art as Education	Peter van Stapele	20
	Teacher Education for the Arts - An Australian Comment	Geoff Haward	31
	Role of Art in Education	Jagjivan R. Sheth	38
III	*The Arts and Games*		
	Negotiating the Drama Curriculum with Senior Secondary Students	Frank McKone	44
	Puppets in Education in India	Mabel Aranha	57
	Motivating International Understanding Through Art - With Special Reference to the Foreign Language Classroom	Esther Lucas	63
	Imaginative Literature: Antidote to Dogma - With Particular Reference to the Poetry of Wilfred Owen	Rex Andrews	69
	Educational Perspectives in Modern West Indian Novels	Frank A. Stone	82
IV	*Art and Human Environment*	Safia Sultana	95
V	*Peace Education and Conflict Solving*		
	To Belong and to Make: Ingredients of Peace	Anthony Weaver	100
	Education for Co-operation and Peaceful Conflict Solving for the 3 to 8 Years Old	Mildred Masheder	115
VI	*Original Creative Art by Handicapped People*	Max Timmerman	122
VII	*Arts and Minority Groups, and Aspects of Multicultural and Development Education*		
	Simulating Injustice - One Approach to the History of a Minority Group	Tony Hepworth	129
	The Arts as an Aspect of Multicultural Education in Monocutural Schools	Bill Taylor	141

Epilogue Malcolm Skilbeck 151

The Authors in 1984 154

Bibliography 155

Associate Editors

Andrew, Rex: The chapters by Mildred Masheder and Frank A. Stone

Connell, Helen and Malcolm Skilbeck: The chapters by Madhuri Shah, Maria Meulenbeek, Hermann Röhrs, Peter van Stapele and Max Timmerman

Hemming, James: The chapters by Tony Hepworth and Bill Taylor

Stephenson, John: The chapter by Frank McKone

Weaver, Anthony: The chapter by Safia Sultana

Chapters from 'The New Era' by:

Madhuri Shah (partly) from Vol. 66/1 1985

Maria Meulenbeek from Vol. 66/1 1985

Hermann Röhrs from Vol. 66/2 1985

Peter van Stapele (partly) from Vols. 64/4 1983 and 66/1 1985

Mildred Masheder from Vol. 67/1 1986

Max Timmerman from Vol. 66/3 1985

PROLOGUE

There is a close and symbiotic relationship between arts and education. The nexus between the two is best brought out if we keep in view the objectives of education, as being not only the preservation and transmission of knowledge but the all-round development of the human personality, imaginative consideration, and creativity. In this sense, art and education flourish best in combination and are likely to wither away in a state of isolation. Human history is a witness to the fact that arts find their roots mainly in those countries which have a strong tradition of learning and respect for scholarship; otherwise they remain an exotic plant. In ceremonies surrounding the dedication of a new temple in Thailand, each person, as part of the ritual, drops a packet in the deep hole; the packet invariably containing a needle, thread, booklet and pencil. The needle and the thread are symbolic of the wish to have a keen intelligence,while the paper and writing implement stand for good education in the next existence. This is perhaps a good example of the relationship between arts and education, both of which arise from the spontaneous urges of the inner being and both of which are essential pre-requisites for the establishment of a learning and living society. It is true that in recent years, there is a tendency to emphasis the utilitarian aspects of education and art more than their idealistic goals; nevertheless both of them stand for humanism, for the adventure of ideas and the search for truth. In fact, it has become a major concern of our time to forge necessary linkages between education and culture. A school has to recognize that it cannot function in a vacuum; it must reflect the characteristics and aspirations of the society which supports it. Art, which often serves as a 'mirror of the society', has an important role in making the schools responsive to the educational, cultural and artistic needs of the society. It can also bring about a commonness and communality of purpose in regions which have diversity of races, dialects and cultural backgrounds; for art is able to transcend geographicical boundaries, customs, and language barriers. Another important contribution is the evolution of the concept of the total man - a synthesis of mind, body and spirit. It is pertinent to point out that the Greeks who created philosophy, science and arts, had their own idea of perfection which found a natural expression in their arts.

Their idea of perfection was a harmonious development of the intellect and aesthetic sense of the body. In my own country, quite a few of the performing arts, viz. dance, drama and music, had reached such high levels of excellence and wide variety of form and expression, that these were quoted in the well-known treatise *Natya Sastra* by Bharata Muni, as far back as the 5th and 6th century of the Christian era. While art was, by and large, pressed into the service of religion and rituals, it did not mean that it had no role to play in secular life. Art was the ultimate goal and supposed to lead to a state of joyous and blissful existence, as so aptly described by Rabindra Nath Tagore: "I dive into the sea of forms, hoping that I may come upon the gem of the formless." Today, it is becoming increasingly difficult to sustain art in our schools and colleges because of the impact of the labour-market and a consumer-society. Is is, nevertheless, important to enable our students to understand the formal elements - e.g. colour, light, line, mass, volume, form, design, composition, expression - as also their relations with each other, in order to achieve equilibrium and harmony in a world which is in a state of turmoil.

Madhuri Shah
President of W.E.F.

EDITORIAL INTRODUCTION

In this book about the necessity of the arts in education I report, through the eyes and ears of several of the participants, on the rich variety of demonstrations, performances, discussions and debates that marked the 32nd International Conference of the World Education Fellowship (WEF) in 1984 in Utrecht. Its theme grew out of a provocative question: Who Needs the Arts? The reader will find in this book some of the written answers that were given during the conference. They are only an example of the various interesting and engaging answers which were given by all the participants, in theatrical and musical performances; different kinds of workshops; lectures; studygroups; classical and folk dances; puppet shows; songs; a tea ceremony; caligraphy (shodo); a fashion show; exhibitions of books, paintings and drawings, and craftwork; stories; paper theatre; video-programmes and films; and slide and tape presentations. All these answers were given with so much beauty and love, that the question 'Who needs the arts?' for the participants scarcely required arguing. But time goes by, and what is left for us to revive our memories, so that we can think the given answers over, and also for the possible interest of others, are the written papers that were sent or given afterwards to the editor, and a comprehensive video-document of the conference by Das Audiovisuelle Zentrum der Pädagogischen Hochschule Heidelberg, under the guidance of Ernst Meyer. The film can be seen in Heidelberg (Ernst Meyer), London (Rosemary Crommelin) and The Hague (Peter van Stapele).
The papers are published in this book, indiscriminately (with two exceptions), but edited, because some of the papers were too long, while the associate editors also helped me out with some of the niceties of English.

The different chapters of this book speak for themselves and do not need an elaborate introduction. After Madhuri Shah's prologue and the editorial introduction this book begins with a conference overview by Maria Maulenbeek. The book continues with a contemplative part by Hermann Röhrs, Peter van Stapele, Geoff Haward and Jagjivan R. Sheth. Next is a chapter concerned with theatre, literature, puppetry and games in education, written by Frank McKone, Mabel Aranha, Esther Lucas, Rex Andrews and Frank A. Stone. Safia Sultana continues with her observations

about art and human environment, followed by two chapters on peace education and conflict solving by Tony Weaver and Mildred Masheder. Max Timmerman then treats the arts as a domain of human culture and organised experience within which personal growth can occur, for all people. The last part of the book tells about arts and minority groups and aspects of multicultural and development education, written by Tony Hepworth and Bill Taylor. And because I regard this book as a stage in the study and discussion about the arts in education, Malcolm Skilbeck speaks the epilogue. The arts are for all people, as Malcolm write, "not only the intellectually sophisticated or the artistically talented. Only when that point is understood and embodied in our educational policies and practices can we feel confident that there is an effective counterbalance to one-sided drives towards technological, industrial and economical progress." (*The New Era*, Vol.66 Nb 3 1985:57)

The chapters of this book, from different standpoints and in varied national settings, take up the theme of the WEF 1984 Conference in Utrecht about the arts in education in a broad sense. They do not give all the answers that were formulated during the conference, but they treat a wide variety of aspects of the conference theme in interesting ways, so that the book may foster futher study and discussions on the fundamental relationship between the processes of education and experience of the arts. In conformity with Geoffrey Vinsauf's view in his *Poetria nova* (c.1210) that artistic order is more sophisticated than natural order, and far preferable, however much permuted the arrangement be (ed. J. Murphy, 1971:36), I will conclude this introduction with repeating Rabinda Nath Tagore's words, quoted by Madhuri Shah in her fine prologue to this book: "I dive into the sea of forms, hoping that I may come upon the gem of the formless."

Peter van Stapele
Conference Director

I WHO NEEDS THE ARTS? CONFERENCE OVERVIEW

Maria Meulenbeek

WHO NEEDS THE ARTS? - CONFERENCE OVERVIEW

The Inner Yard

August 12 - 18. While most students and teachers of the *Akademie voor Expressie* (Academy of Dramatic Art) in Utrecht enjoy the last week of the summer recess elsewhere in the country or abroad, the main building and the annex of the Akademie are buzzing with activity. The warm August sun lightens the inner yard which is frequented by all sorts of people. On Monday morning one can meet with a group of girls from an Indian dancing school. All beautifully dressed and made up according to their own custom, they are waiting to make an appearance in the blue room of the Akademie. On Friday afternoon the inner yard resembles a Surinamese market, when about a dozen Surinamese women in colourful clothes sell their home-baked treats. During the whole week people can be found in the yard; groups of people sit down and talk, people run into each other, sometimes literally so, or seek a quiet corner in the shade or sun.

Organising Committee and Participants

All these people have gathered within the framework of the biannual thematic conference of the WEF. The planning of the conference took a year and a half of hard work and was supervised by Peter van Stapele, lecturer in film and theatre-science at the State University in Leyden, and Lida Dijkema, both as representatives of the WVO, the Dutch Section of WEF. The WVO was founded in 1935 by Kees Boeke.

The conference was organized in close-operation with the Department of Theatre-science of Leyden University and the Academy of Dramatic Art in Education (Akademie voor Expressie) in Utrecht. The latter, represented by Ton Hokken, took care of the accommodation of the conference.

Next to a number of performing artists, the participants are people,directly involved with teaching (art) courses, or people designing new educational systems. Everyone is involved with renewal in educational systems.

Exhibitions

In the corridors of the main building and its annex one can find exhibitions ranging from North African tapestries to photographs

and information on Alternatives in Society and Technology, an exhibition of books and magazines on art courses and an exhibition on drama projects in Australia.

Half of the old canteen offers room to a collection by Annette Teunnissen from the Museum of the Muses; paintings, tapestries, musical instruments and other objects that are mostly made of waste material by non-professional people varying in age between 2 and 94 years old. The other half serves as a meeting centre; at the end of the week it offers room to a performance and an exhibition of Ab Visser's paper theatre.

In the classrooms, exhibitions on Cuba, Chile, and Nicaragua can be found. One room contains children's drawings from Sri Lanka that indicate how these children experience their surroundings. These drawings were shown to Dutch children in Dutch schools, while Sinhalese children will be shown drawings made by Dutch children about *their* surroundings. Johannes Odé, compiler of this exhibition, first regards the drawings as a means of the children's self-expression, secondly he sees them as speaking a language free from barriers, a means of communication between people from totally different worlds.

The red room is Japanese in every way; on the walls Japanese children's drawings and wood-calligraphies can be seen. Several times a traditional tea ceremony takes place in which the visitors to the conference can participate. A workshop is organized about the art courses at the Tamagawa Gakuen school, a school which can be compared with the school of Kees Boeke.

And there is an Indian room also, where the dance-group from Principal MM Pupils' Own School in Bombay organizes their workshop. Drawings by pupils of the school are on display, a very beautiful sight.

Workshops

Tejater Teneeter, a Dutch youth-theatre group, presents a video film about a project with children. 'The imperfection of nature is the origin of art' is the title of a workshop with a revealing video film and slides about drawings and pictures made by mentally handicapped adults in the Netherlands. A very moving film is shown about the pre-war years at the Kees Boeke school.

Seto Mulyadi from Indonesia and Mabel Aranha from India demonstrate in their workshop how they use puppets in education.

In both countries puppets are used to convey moral values. A discussion arises about the disadvantage of conveying moral values: should not children be allowed to discover their own moral values by themselves? A difficult point. Both Mabel Aranha and Seto Mulyadi try to use the puppets to enter the world of children's experiences.

Together with some other people, Kathinka van Dorp presents a film about the work of Mario Walpole from Cuba. Their workshop has the wonderful title 'We don't paint to become artists but to become better people'(Walpole). An important element in Walpole's work is the integration of several creative topics such as painting, drawing, drama music and dance. Working with children from his neighbourhood in La Havanna after school hours, he tries to appeal to their own experience and fantasies.

Emmanuel Josiah from Nigeria allows the participants in his workshop to experience how he advances the understanding of African culture with children in London. First he tells something about his native country and the meaning and origin of his original name. Then, together with David Quarco, he plays the African drum and makes the participants join in with native songs and dances and by playing musical instruments - all is done with vivacity and enthusiasm. It is *the* perfect way for non-African people to get acquainted with aspects of black culture. The afternoon ends in a mixture of sounds, which is but slightly structured by the rythm of the drums played by David Quarco.

Many people talk about their work of integrating art in education and discuss this with the participants in their workshop. On the whole a huge number of activities took place, of which I could mention a few.

Some data

Every morning begins with an opening lecture in the blue room; after this the participants can choose from about 16 different activities organized round three parts of the day. During lunchtimes and in the evening performances take place, for instance Jozef van den Berg, a puppet-player, and Pancras, a theatre group from Leyden.

At this conference there were 40 workshops, 8 lectures, 19 audio-visual performances, 11 minor performances and 22 exhibitions, the latter three groups usually in combination with a workshop.

An average of 6 to 12 people join in with each activity, lunch and evening performances excluded. There were about 200 people from 19 different countries: Australia (14), Belgium (2), England (34), West-Germany (9), Indonesia (1), India (33), Israël (1), Japan (28), Jordan (2), Kenya (1), South-Korea (2), Nigeria (2), The Netherlands (36 / among them people from Chile, Morocco, Nicaragua, Peru and Surinam), USA (35).

Symposium

At the symposium which took place on the final day of the conference, several factors are stressed. Malcolm Skilbeck, WEF's chairperson, professor of Curriculum Studies at London University's Institute of Education, who had delivered a lecture on Sunday on 'The Arts and Curriculum Development', points out that art courses are not merely to train artists or teach something about culture, nor are they meant as a form of recreation. First and foremost the medium of art must be used as a means of self-expression and personality development. Art as means and ends in education; the arts as 'languages'; arts for living.

Another speaker stated that education, and consequently art in education, should always relate to the child's experiences. Joon Hee Park, the Korean WEF representative, said that an organisation such as the WEF should grow stronger to be able to exercise more national and international influence upon governmental educational policies.

Critical remarks also came forward. Some people feel that art *per se* in education is stressed to much. They believe that alternative forms of education must receive priority, so that in new educational systems the arts will automatically receive due attention. For the ultimate aim is to strive after a better world with more equal chances for everybody. But (they argue) opting for this means getting involved with politics and not every regime appreciates independent and critical citizens who decide upon their own values and standards.

Others say that more attention should be given to the development of theories about the importance of the arts. Often teachers of the arts can give no clear answers to questions about the value and necessity of their work. Why *is* it necessary to draw, dance, act and play music? Certainly more attention should be given to the formation of points of view

and theories, especially since more cuts are made and more people want to go 'back-to-the-basics'.

Looking back

The ultimate aim of the WEF is to encourage international communication and understanding between people to arrive at a peaceful and better world. Within this framework Peter van Stapele and Lida Dijkema participate in building up an international web that can be used to exchange information about and experiences in arts and education, the role of arts in education, and about learning the skills in this fields.

In my opinion the conference has served a meaningful purpose in exchanging information and experiences. The number of activities offered,often consisted of workshops in which people spoke about their work, frequently supported by video and film. A number of workshops encouraged active participation, and I think that many people experienced an enjoyable conference and were stimulated to go deeper into material that interested them and others. But as far as learning skills are concerned, or the presentation of clearly developed plans for policies and practical purposes, I think that the conference, naturally, was less successful. It was too brief for that, the presentation of activities was too wide, and they were not centred round one theme or topic. But many participants in this conference have gone home taking with them a lot of useful luggage: new experiences, information, discussions and informal contact.

II CONTEMPLATIONS

Hermann Röhrs

ART EDUCATION AND THE PROGRESSIVE EDUCATION MOVEMENT

Art is not a realistic representation of what actually exists. The idea that art is just a copy of reality was present in the schools and among the general population as a result of a misunderstanding of Aristotle's teachings and stood in the way of the art education movement. The fashioning of art works as true to life as those ascribed to Apolles I, the famous painter of antiquity, is a curiosity and not a valid criterion. The art education movement sought to develop a relationship to art free of reservations and prejudices. The goal was widely accepted as being that of teaching children to be capable of aesthetic pleasure involving primarily the pupils' own creative work and observations. (Röhrs,1967,1983). This tendency became clear in Alfred Lichtwark's work in Hamburg. Lichtwark was involved in the first phase of the art education movement.

1. The Art Education Movement: Alfred Lichtwark

Lichtwark began by justifying the need for art education with arguments already advanced by the philosophers of the Kulturkritik. In astonishing agreement with Nietzsche he wrote "The main emphasis of German education is on knowledge. Therefore knowledge and education (Wissen und Bildung) have become almost synonymous terms for us; education and instruction (Erziehung und Unterricht) are held to be approximately the same thing in the minds of the people...But formal education for Germans has fallen far behind scientific education."(Lichtwark,1917, p.31.). Lichtwark consistently stressed that attitudes and beliefs must emerge from the subjectivity of the heart and become visible in external manifestations of culture.

For him, art education was closely related to popular education. He stressed that an artistic life style must be developed which would not only become visible in the lives of individuals, in their clothing and homes, but also in the community as a whole, affecting the architecture of public buildings and urban planning in general. In this respect Lichtwark was extremely critical of the Germans, who because of their insensitive life styles provoked antagonism in other countries. He advocated a new, homogeneous life style with an aristocratic orientation similar to that of the English "gentleman".

The goal was not to teach art history, but to awaken the appreciation of the 'simple', the 'pure'. Children were to learn to contemplate all the details of a work of art with reverence and full awareness. They were to absorb the picture and "memorize it as if it were a poem". "Every picture which has been contemplated must remain in the memory like a poem, and not just its general content, but with each and every detail." (Lichtwark, p.30 This was another way of saying that the contemplation of art was to become in a sense a basis for intellectual growth, providing impulses which influence the life of each individual. The contemplation of art must not lead merely to an accumulation of knowledge, good only as a topic of conversation, but must contribute directly to personal development and growth.

Lichtwark held that it is necessary to shift the emphasis from the artist's person and the unique aspects of his work and turn it to the observer, teaching him to understand the work of art. Lichtwark considered the museums to be very important in this process. Thus, Lichtwark was the first to stress the role of museums in the process of leading the visitor to the work of art and teaching him to appreciate it. Art is not an end in itself but requires a response from the public. Inter-reaction between artistic creation and its acceptance and assessment by the public is necessary if a cultural climate, indispensable for art, is to come into being.

This approach to art education had already been articulated by Lichtwark in the first of a series of lectures he gave in 1887, entitled "Die Kunst in der Schule" (art in the school). In this lecture he urged teachers to help teach youth to appreciate art. As he saw it, the goal of this kind of artistic education is to permeate the schools and public life with art. Art should become an integrative component of everyday life.

If possible, these exercises in understanding great art were done with the children while contemplating the original works, not reproductions. As far as the suitable age for beginning was concerned, Lichtwark wrote: "Around twelve years of age". It is instructive to read his suggestions for contemplating Vautier's *The lost son* and Runge's *Likeness of children*. The eye was to be trained to recognise the essential features of a work of art by pointing out the title of the work, clothing of the persons portrayed, the relationships among them, their expressions and

gestures. The aim was to encourage involvement with the art work until it continued of its own accord. "The knowledge and insights necessary for the contemplation of works of art should be allowed to develop on their own, not simply handed down." And the following passage sounds almost like an anticipation of the principles of work education: "The child must develop his own knowledge and experience, his own insights if they are to be fruitful within him and be applied effectively."

The entire process of art education as understood by Lichtwark was based on the pictures themselves. Contemplation was to restrict itself to the most important features; its goal was "to examine every movement and gesture in order to determine its meaning." This examination was to proceed matter-of-factly and free of sentimentality: "Nothing would be more false than sentimentality. The existing capacity for perception can be awakened sufficiently merely by encouraging observation." The goal was without a doubt to awaken and increase sensitivity for the expressive value of the work of art. "The child should learn to enjoy. In this century the desire to criticize and listen to criticism has destroyed all genuine pleasure which could be derived from great works of art in the hearts of untold millions." A basic requirement for teaching art appreciation is, according to Lichtwark, that a feeling of joy be communicated: "As in all instruction, the basis of an introduction to the fine arts should be joy and gladness. Dry and pedantic listing and analyzing destroy interest."

The way in which this method was put into practice, however, made its limits become apparent. These limits marked the end of the first phase of the art education movement. The problem was that this approach to art education remained restricted to passive contemplation which, although suitable for teaching art appreciation, failed to lead back adequately to creative work.

2. John Ruskin and Others

A historical survey of the reform efforts initiated in connection with art education on an international level must acknowledge John Ruskin's role. In 1857 he published his influential work *The Elements of Drawing*, in which the possibilities inherent in art education, especially as concerned the training of young children to be productive artists, were discussed in detail (Cooke,1943,p.169) In Italy a general discussion of art education was provoked by Corrado Ricci's work *L'arte dei bambini*, published in Bologna in 1887.

When Bernard Perez published his *L'art et la Podsie ches l'enfant* in Paris in 1888, the discussion took on an international dimension. Especially the chapters "Le sentiment de la nature" and "L'art de Plaire: politesse, babil, coquetterie"(Perez, 1888) were valuable contributions to art education.

The actual theoretical foundation was laid by James Sully's *Studies on Childhood*. In it he first dealt thoroughly with the imaginative world of children (The Age of Imagination). This was followed by an interpretation of the creative activities of children. Of fundamental importance was his observation that children are "observers and dreamers" at the same time (Sully, 1903,p.26).For Sully this was a confirmation of the theory that art and play are related, indeed that art originally arose out of play.

Artistic work is therefore closest to its source if the playful elements of freely being able to choose and impart meaning are present. This universally valid fact is also true of creative work by children. Sully's interpretation of the very first artistic work by children as representing an expression of their aesthetic values, which was an extension of Perez' ideas, was therefore of paramount importance for the further development of education.

This interpretation of children's art as a conceptual representation of their ideas and values was also presented by Levinstein in *Kinderzeichnungen* (1905). The connections between the expressive ability of children in creative media, especially drawing, and the basic mental attitude of the children themselves have been repeatedly pointed out by psychologists. These insights have in turn influenced the theory and practice of art education. In this connection the above mentioned work by Sully is important. Sully assimilated the results of studies by Barnes, Cooke, Preyer and Ricci and was one of the first to distinguish between the different steges of creative development, thus providing the groundwork for most of the later theories on children's art.

The view that children's art is a form of play which expresses the living conditions of children in a mixture of observation and imagination played an important role in art education, especially in England. This interpretation of children's play corresponds to an integrated form of instruction in which the creative work done is a spontaneous expression of the children's experiences (Lowenfeld,1935). Seen in this way, creative work by children represents their attempt to achieve a symbolic inter-

pretation of the world they live in by means of various creative media.

Nevertheless, Sully defined the connection between play and art in a more differentiated manner. While play can take an infinite variety of forms and remains meaningful even if it leads to no concrete results, the artistic activity of children culminates in a finished product which can be considered and evaluated. Sully went on to define the various types of children's drawing. Further classification was done by Levinstein, Krötzsch, Rouma, Burt, Luquet, Wulff, Eng and others.

In the United States art education received considerable impetus through Horace Mann's famous *Seventh Annual Report* of 1843, which laid great emphasis on the importance of art education and especially of drawing instruction. Mann was influenced in this connection by his wife, Mary T. Peabody, whose sister was the famous Elizabeth Palmer Peabody. Both of these sisters did pioneering work as drawing teachers (Whitford,1929). The introduction of art education in elementary schools, however , was the achievement of Amos Bronson Alcott in Boston.

The international Columbian Exposition in Chicago in 1883 provided numerous insights into art and the lives of artists; it was also important for art education. In the course of further development two tendencies were significant because they developed almost parallel in interaction with phenomena in Europe. One of them was the attempt to seperate art from everyday life as something special, as "art for art's sake"; the other included the quite contrary efforts to bring art and crafts closer to one another. The so-called arts and crafts movement had much in common with the work of the Bauhaus in Germany (Clarke, 1904). Lichtwark was an attentive observer of the world expositions and the developments inspired by them. The methods of art education which he advocated were strongly influenced by this international development.

3. Art Education and Life

An important goal of art education was to awaken and develop the creative energies of children, whether by means of drawing, playing music, crafts, play acting or other media. The medium and the knowledge aquired in connection with it is unimportant;

the essential aspect is the ability to properly express oneself. Charles de Garmo, one of the initiators of the progressive education movement in the United States, also dealt with this idea in his work *Aesthetic Education*: "The psychological aim of aesthetic education is therefore to promote pure and unselfish joy of life, to make us able to see and appreciate what is beautiful wherever it can be found and - as far as possible - create it where it is lacking but ought to be present." (De Garmo, 1913, 1907).

Even earlier W.T. Harris has stressed that aesthetic education should aim at creating a new attitude towards life if it is to be educationally effective (Harris,1897). The talk on aesthetic education which he gave at the National Council of Education had a great influence on the art education movement. He emphasized several times that art education must become an integral part of school programmes and thus of the lives of children (Sawer,1929; Winslow, 1929).

This is thoroughly consistent with the idea that finished works should be fashioned, but art education is primarily directed at encouraging personal development and not at the acquiring of skills. This is why art education has an integrative effect in the sense that, as with the idea of "total music", i.e. programmes which unite all aspects of musical expression, it is concerned with the interaction of the various activities involved. The main goal is to enrich and supplement school life. In Germany this aspect of art education was promoted by Lichtwark and the Art Education Conferences as well as by the International Conference of the New Education Fellowship in Heidelberg in 1926, which was held under the motto "The Development of the Creative Powers of Children". Martin Buber gave his famous lecture in Heidelberg on the creative activities of children.

Buber's importance cannot be disputed, but it is nevertheless necessary to discuss related tendencies. The attempt to provide children and young adults with aesthetic education by confronting them directly with works of art, either with the original works or with quality prints, was also made in the United States. In this connection the work of Charles Caffin, H.S. Emery and Carleton Noyes is worth mentioning. All of them favoured an approach which took advantage of the ability of art to help one understand his life and find his way, applied in connection with biographical and theoretical information. The procedures they advocated are

illustrated by the titles of their works: Caffin's *Art for Life's Sake* and M.S. Emery's *How to Enjoy Pictures*, the latter possessing a more strongly pragmatic orientation than the former. The motto of all of Caffin's books was: "The world is full of beauty, but many people hurry past it without noticing it." (Caffin, 1968,p.3.). This approach has had a great influence on art education right up to the present.

With the international conference in Heidelberg the development of creative activities became an important theme on an international level. It is certainly more than just a coincidence that this work was initiated in connection with the New Education movement or at least by individuals associated with it, such as Herbert Read, Gertrude Hartmann, Ann Shumaker, Margaret Naumburg, Caroline Pratt, Harriet M. Johnson and Franz Cizek; it is significant that Herbert Read, Ann Shumaker, Harriet M. Johnson and Franz Cizek attented the conference in Heidelberg. That these efforts began even earlier in the United States is shown by Dewey's ideas and by those of Stanwood Cobb, co-founder and first president of the Progressive Education Association (Cobb, 1934). In the United States it was particularly the Walden School in Greenwich Village, New York's artists' quarter, which under the direction of Margaret Naumberg contributed greatly towards furthering this development. In England, Herbert Read's books with their thorough documentation of work by school children had a decisive influence on art education. These influences were reinforced by Franz Cizek's active lecturing in the United States and England, although he derived his inspiration from his art education classes in Vienna (Munro,p.311) (Viola,1937).

The great extent to which work in art education sought to influence school life is shown by the fact that its initiators repeatedly advocated the combination of both aspects. For example, the essays by Caroline Pratt and Ellen Steele in the book *The Environment for Creative Education*, which was a collection of essays taken from issues of the journal *Progressive Education*, expressed with penetrating clarity the standpoint that the school environment is capable of an educational influence by means of its surrounding nature zone and its social institutions.

A comprehensive survey of the work done and an assessment of the possibilities for future developments was undertaken in *Creative Expression*, edited by Gertrude Hartmann and Ann Shumaker

for the Progressive Education Association. This book went through several editions and had enormous influence on the movement. Its influence was reinforced by another book which reported on the results of a symposium held by the Progressive Education Association. All of the essays contained in it were concerned with the development of creative school life by liberating the creative abilities of children. (Hartmann, 1926). This approach has left its mark in a basic attitude towards education prevalent even today, according to which creative work should not only be a means of developing the personality but also of understanding the world and life (Mac Leish,1954;Merrit,1964;Read,1966; Fieldman,1970); indeed, the latter aspect has even received increased attention.

Unfortunately, the important idea that art can serve to aid understanding of life and the world in a way which transcends individual nations was not dealt with in depth in these works. Art is a basic human means of expression, communication and understanding and as such has infinite possibilities; it is concerned with basic human properties without regard to national and ethnic origins. Even in those cases where it deals with these aspects, at the same time it questions them by holding them up to the light of basic human nature. It was art education which paid particular attention to these facts.

In this sense art education stood for using creative work to help individuals better deal with life and find meaning,aiming at decisively influencing the rest of the pupils' lives. By offering standards which the pupils were to develop and meet out of their own initiative it established precedents of performance which in all aspects of life could not be ignored without a bad conscience.

4. Personal Reflections

In view of the comparative lack of studies on the degree of success of the work of art education I would like to discuss some of my experiences in connection with art education before and after the Second World War. In them, Lichtwark's ideas were applied in such a way that works of art were approached by means of observation and interpretation. This was supplemented by amateur theatre in the German class which was regularly practiced and performed for the other classes and for the parents. This work reached a high point in my class at coeducational Realschule in Hamburg in 1947 and 1948. Following careful

preparation we regularly considered and interpreted works of art, either with good prints or by visits to the Kunsthalle.

The performances of "De Fischer un sin Frou" and Hauptmann's "Hanneles Himmelfahrt" took place on a stage we built ourselves and with costumes which the children put together themselves using leftover bits of cloth. The 16 and 17 year old pupils had been heavily influenced by the difficult war years, which expressed itself in the performances in the form of unusual maturity in presentation and interpretation. Play acting serves not only to improve expressive ability but also to increase self-confidence and self-understanding. In order to play a role successfully it is necessary to study the intellectual and emotional aspects involved, which leads to intensified observation of self and others.

The increased personal maturity achieved by means of play acting was expressed most directly in a greater ability to judge and in the tendency to speak more often about personal problems, especially as they concerned relationships. Since the performances were put on for the benefit of the whole school and the parents as well, the general interest in theatre was increased by intensifying the pupils' involvement with communication and the act of giving joy, the two most essential features of self-expression.

The money earned by the performances made two field trips possible. In the first we visited the Schullandheim ("country school center") Vogelkoje on the island of Sylt. With its nearby playing fields, Vogelkoje offered a uniquely favorable opportunity for young people to develop themselves freely in music and sports. Whenever several classes from different schools were visiting at the same time there was also the opportunity to co-operate and compete.

During the following year we went camping near Brodten on the Bay of LÜbeck. Both of the field trips were consciously carried out in the spirit of art education. During our stay on the Baltic Sea we sang and played for the occupants of various homes. Teachers at the school in Niendorf introduced us to local history and art.

In 1978, after nearly 30 years, I had the opportunity to meet with my former pupils. Our talks showed that all of them, who were all nearly fifty, considered that they had been most decisively influenced by our work in the spirit of art education. Nearly every single one of them thought that their experiences

in connection with art education at school had decisively influenced their lives and attitudes. They also stressed that they had passed this on to their children, in many cases with success, influencing their attitudes and inclinations and choice of occupation and university subjects.

The trip to the Baltic made an especially great impression on them since it took place at a time in Germany when food coupons issued to the population did not even guarantee a minimum level of nutrition. In spite of this it was possible to work together and by means of careful planning to lead a simple life which let each member of the group have more than he ever could have expected at home. Nearly all of my former pupils acknowledged that it was particularly the constant interplay between the art education programme and practical everyday living which deeply influenced their personalities.

One of the most important goals of the art education movement was to establish an artistically motivated life style. It succeeded in calling greater attention to the unique laws governing the creative work of children and in interpreting the artistic forms typical of the various stages of development. It also contributed greatly to popular education by pointing out the educational potential of selfless meditation and inventive work in an age characterized by rationalization and specialization, by means of which the situation can be avoided in which individuals win the whole world but lose themselves in the process. The art education movement represented the attempt to demonstrate that we should not seek perfection in performance alone but should also attempt to understand our life goals.

Peter van Stapele

ART AS EDUCATION

1. *Education*

   Education for International Understanding and Peace
   Peace Education
   Global Education
   International Education
   Political Education
   Intercultural Education
   Multicultural Education
   Development Education
   Social Education
   Anti-Sexist Education
   Environment Education
   Education for a Just Social and Economic Order.

If we speak about education proper, such terms are overlapping and perhaps redundant. But what is proper education? Let us consider first what the dictionary has to say. The *Oxford Advanced Learner's Dictionary of Current English* says:'*Education* is systematic training and instruction (esp. of the young, in school, in college, etc.).' According to the *Dictionary*, education is also 'knowledge and abilities, development of character and mental powers, resulting from such training'.

The *Dictionary* does not, of course, deal with questions concerning the sources, contexts, objectives and results, methods and codes of education. It is in answering such questions that diversity and fragmentation start, because we cannot answer them without the use of our paradigms, our patterns 'of description and explanation within which theories come into being but which cannot be confirmed, amended or contradicted themselves by any other theory' (Parret, 1979,p7, author's translation).

This is true not only with regard to foundations and codes of theory, especially in human sciences, but also - and this seems to me even more important - with regard to common thinking of people in daily life.

In conversations with pupils from Lower Technical Schools and Schools for Home Economics in the Netherlands, it became clear to me that many of them have the feeling that they are stuck, looking to their schools as 'special schools', schools for stupid children,

education felt as a drop out race; the quick ones easily get to the finish, the slow ones drop out, already in prep schools.

We are speaking here about paradigms which are deeply *felt* by the people concerned, and which are rooted in their experience and ideology; for example, that there always have to be people who are superior to others, because it's always been like that, and then, naturally, there always will be people who are inferior, and there is a race going on to find out to which group you belong.

In an account by two Dutch educationalists who work on the development of project-education (Bernstein's integrated code of curriculum) in the secondary school system, we discover that the problems and the difficulties they meet in their work are quite regular. The things pupils and teachers alike cannot do, do not dare to do, repeatedly do wrong, find difficult to do, do not understand, etc., can be carried back to three fundamental barriers:

* the inability to think in terms of change
* the inability to recognize ambivalences
* not having the courage to rely on one's own power (Jansen & Van Kammen, 1976).

According to Bernstein, the key concept of European educational code is discipline, which means 'learning to work *within* a received frame ...in particular, *learning* what questions can be put at any particular time. Because of the hierarchical ordering of the knowledge in *time*, certain questions raised may not enter into a particular frame. This is soon learned by both teachers and pupils. Discipline then means a given selection, organization, pacing and timing of knowledge realized in the pedagogical frame' (Bernstein, 1975, p98).

Only a few people break through the barriers and, as Bernstein formulates is, '*experience* in their bones the notion that knowledge is permeable, that its orderings are provisional, that the dialectic of knowledge is closure and openness. For the many, socialization into knowledge is socialization into order, the existing order, into the experience that the world's educational knowledge is impermeable' (pp 97-8).

The word *education* is a sign that has no meaning outside human interaction. If we do not interpret the word, it is not a sign. As soon as we begin to think and/or speak about education, the word becomes an ideological sign. If, therefore, we do not account

for the ideological content of the sign, our ideology remains implicit.

We cannot formulate what education is, and we cannot prove what education must be. We can examine what education is in practice, and we may reach agreement on what we think that education must be, and compare the outcomes of our research with such an agreement, as a basis for action in our practice or policy.

It is my opinion that we must speak about education proper, and that education which does not imply international understanding and peace, etc., is not education at all, but merely training and instruction. I hold nothing against training and instruction, but I want to speak about education.

I do not agree with Richardson that at present 'our conceptualisation follows from our organisation, to a large extent', that 'we see development and peace and the multicultural society and politics and personal life as seperate from each other because they are funded separately and organised seperately'(Richardson,1982,p9 The question is, who is we? Why does such a 'crazy fragmentation' exist? Why do the chances of reorganizing around 'reconceptualisation' in England and also in my country, seem to be nil? I think this is because teachers, students/pupils and their parents have no fundamental say in such matters. And this, in my opinion, is mainly what education is about: not accepting existing situations that are unjust, but learning how to change them. In other words: learning that every existing order is made by people, and is, therefore, provisional, so that every existing order can be changed, and learning how this can be done if we think it necessary.

If we are honest people, we know what is wrong in our societies and in the world, and why this is so. We know that we must change existing structures we live and work in, on the local, national and international levels. We know that we cannot accept structures in which people are the objects of other people. And if we do not accept this, we know that we must work in our own situations to change them into structures in which people can be related as subjects to each other, and from where we can give support to people who act in the same way in their situations, local, national and international. We know that if we do not act in this way, the human race will not survive, at least not in a human way.

I do not plead for using education as a means of changing society, but in education people can learn to become subjects of

their situation. Education cannot be neutral, and if we want to develop a society free from oppression and exploitation of human beings by other human beings, then the methods of education we develop and apply must be based upon our commitment to the abolition of privilege and élitist forms of leadership; they must be designed, then, to stimulate dialogue and a mutual learning process rather than a one-way teacher-student/pupil relationship. Education, in other words, must be a function in the liberation process of ourselves and of the people we live and work with.

It is my conviction, based upon experience, that if we, teachers and pupils/students alike, learn to conquer situations of domination, oppression and negative forms of dependence, we will never accept such situations again, that we always will fight such situations in other contexts, and understand and will be actively united with other people who act the same way, regardless of sex, nation, race or culture.

2. Arts

In 1982 , trying to find a method to describe lessons, I studied Darcy Lange's video studies of teaching in English schools. The studies were made of different branches, in comprehensive and in public schools. To investigate teaching as work, I played some of the tapes repeatedly, observing the use of different sign systems by teachers and students/pupils, notating systematically which means were used in which way, and the possible contents and functions of the signs in use.Then I analyzed the form of the material (vehicles,manifesta) of which the lessons were constructed with the emphasis on texts and kinesics.

Man as a whole human being has the possibility of using numerous codes or ways of expressing and communicating experience: textual, prosodic, para-verbal, tactical, gestical, proxemical, mimical,fashion, architectural,electrical,electronic,musical (including sounds), olfactive, gustative, and thermal. In their possibilities of using signs and sign systems people are the most unique and the richest creatures on earth.

But in our practice most of us teachers restrict ourselves, and above all restrict our pupils and students in this respect, to such an extent, that I dare to say that much of educational methods, that is the *ways* of education, are oppressive *in* themselves, on the level of the use of signs.

Such was, at least, one of the outcomes of my analysis, also

of my own practice and the practice of other teachers: most of us, teachers, are skilled users of textual, prosodic and paraverbal means; tactical means are seldom used, and gestical and mimical means are restricted. The performance of the teacher seems to be dominantly verbal and paraverbal, the performance of the pupils/students in many cases non-verbal, and restricted, and in some cases very restricted.

If this is the main code of the use of signs in most educational situations - and I am only speaking here of one of the principles that underlie the transmission of all kinds of knowledge (pedagogy) - education is, at least, not a factor in the liberation process of ourselves and of our pupils/students. If liberation is our paradigm, teachers and pupils/students alike must unlearn the code at hand, and learn to develop a dialectical code in its place. *Dialectical code* means that all people involved in learning processes, learn the use of all possible sign systems within the educational situation, in dialogue with the inner and the outer worlds.

3. *The Making of Realities*

Let us for example look to the performance of a clown: *The Bicycle* of Joe Jackson Jr., as it has been video recorded by Elisabeth Wennberg and Horst Eppinger at the Cirkus Stockholm in November 1977.

The stage is lighted by a main light; the orchestra plays a fanfare. The clown enters. No... he does not, because he cannot find the opening between the curtains. Two spots are directed to the curtains, until the clown really enters. Then the spotlights are removed from the curtains and clown, the main light is dimmed, the fanfare has come to an end, and the clown is in the dark.

When one of the spotlights finds him again, the clown starts to pay attention to his old, worn-out and only partly repaired clothes, he brushes them off, tries to remove a stain which turns out to be a hole, makes a crease in his trousers, his hat falls - he cleans it, and so on, making non-verbal jokes in the mean time.

The audience laughs with the clown;a relaxed, cheerful atmosphere arises. Between his small acts the clown looks at his audience, gestures and laughs with them....

The clown is dancing to the music of the orchestra, and... suddenly is confronted with a, for him, strange object, a bicycle (spotlight on bicycle). He wants to take the bicycle with him, but he does not quite dare do this. Conspiracy-game with the audience; spotlight away from the bicycle; the clown takes it with him.

He tries to cycle, but gets mixed up with everything: his clothes, the horn on the bicycle, the handle-bar, the pedals, the frame. He mounts as much as three times, and succeeds too, for a while; but everytime something goes wrong.

Then the clown puts the bicycle together in a wrong way, the remaining pedal points upwards, he mounts....ouch! The audience is amused. And then, victory after all; the clown claps his hands, the orchestra starts up, and standing on top of his bicycle the clown, one foot pedalling, cycles out of the ring.

Laughter, ovation. The audience understands; the clown gains the victory, despite the fact that everything seemed to go wrong.(Van Stapele 1985).

We seem easily to understand what occurs in this performance. But if we analyse it, we will discover that Joe Jackson is creating a very complicated reality, a played reality of segregation and contrivance, in which the human being overcomes all difficulties, and gains the victory.

To create such a reality is a work of art, which starts in mastering the outside world, as Joe Jackson tells us: "I get one theory, and I am learning it now;the older you get the more delicate you get, and the better you think, and... you can figure out people then. I remember when I first started to do the act all I had in my mind was... soon as I do this trick, and the bicycle has got to do this, then I got to step on the horn... Well, now it is a reaction that is inside of you and you have that feeling with the audience. You don't rush them. You think, take it easy... enjoy yourself." (Interview after the performance).

This utterance, in my opinion, is the same as the following, which came from a very different context, that of Bunraku:

> The operator
> Who does not move in the least
> A puppet with no
> Actions required of him
> We call a master artist
> (19th century master of Bunraku/Keene,1974,p.59)

And of course, we remember or can find many other utterances of that kind.

If we ask ourselves why people are enjoying themselves in perceiving the performance by Joe Jackson the answer is, because the clown gains the victory in the end, although almost everything went wrong. Life is not perfect, but we can laugh over its

imperfections, . and still gain our objects, even in an unexpected or unlooked-for manner.

Once, speaking about semiotics, I wanted to explain the concepts of *codes* and *pragmatics*, by formulating very different and difficult definitions. Because my students continued to ask questions about it, I made up the following story:

> A man - let us name him Mr. Chomsky - is visiting the auto repair service where his car is in repair. There is a man lying under his car; his name is Joe.
>
> - Good morning, Joe - said Mr. Chomsky.
> - Good morning, Mr. Chomsky, sir - answered Joe.
> - How is the car going, Joe? -
> - It's not going yet. Mr. Chomsky - said Joe -
>
> Oh, by the way, would you hand me that screwdriver? -
>
> - I would - answered Mr. Chomsky - If what? -
> - Perhaps you'll hand me that screwdriver, Mr. Chomsky? -
> - You're not sure, Joe? - asked Mr. Chomsky.
> - Do you mind handing me that screwdriver, Mr. Chomsky? -
> - I don't mind - replied Mr. Chomsky - I never did -
> - Could you hand me that screwdriver then, Mr. Chomsky? -
> - I could - said Mr.Chomsky - I never doubted that -
> - I wonder if you'd mind handing me that screwdriver, Mr. Chomsky? -
> - Do you? - asked Mr. Chomsky.
> - Why don't you hand me that screwdriver, Mr. Chomsky? -
> - Because you didn't ask me, Joe -
> - Hand me that fuck'n screwdriver, Mr. Chomsky -
>
> Now Joe is beginning to make sense to Mr. Chomsky, who unfortunately is leaving the garage.

The students immediately understood why Mr.Chomsky did not understand Joe's message. It is very clear that on the pragmatic level Mr. Chomsky is using a very different code from the code that Joe is using.

Later I realised that I had made a little piece of drama, just to make difficult concepts clear. This is nothing new; the method is used in almost every educational situation I know of. But I am sure that I could not be a student or teacher of anything, without having developed the skill to make up such stories.

If we take a closer look now to the world of the clown Joe Jackson Jr., we see a rather complicated world, of at least 25 different

scenes, built up with the use of 18 different sign systems and 8 different codes (paraverbal, tectical, gestical, proxemical, mimical, fashion, architectural and musical), all related to each other.

This world is not as complicated as reality, and for that reason it is I think appropriate for learning to penetrate reality. But then we must not only educate ourselves to become competent percievers, but competent makers of reality as well. If our educational work is based upon the paradigm that in education people must be able to learn to become subjects of their situations, and that this is really possible, then the code of education we develop and apply must also be designed to stimulate dialogue and a mutual learning process rather than a one-way teacher-student/pupil-relationship. In other words, we must be sure that all people involved can become competent sign-users. The only way to learn this is, in my opinion, to perceive and create pieces of art.

With the arts, theatre and film taken as an example, we can create new life, new realities out of past experiences. Understanding and employing these processes is a powerful means towards greater and richer psychological and sociological insight, and the development of physical skills. Children discover play-acting and develop through its means from a very early stage, until - all too often - 'education' discourages the learning process. In learning to create and understand theatre, people not only master 'roles' and situations, they also acquire a sensitive means of investigating and understanding their own reality and that of others. Indirectly, through drama, yesterday and tomorrow become *Now*, and the far away is *Here*: time and place dissolved in our sense of immediate personal involvement and interaction.

In making films, that is learning to create different layers of the rendering of realities, dramatic, theatrical and cinematic, students learn to see, to analyse, to put new questions and finding new answers, to penetrate the existing reality, that is, reality as it is mainly manipulated by others.

In creating art, then, both as makers and as perceivers, we are able to penetrate reality not only through thought and reflection, but also by means of fantasy and creativity, using our minds and bodies, as whole human beings.

But art as education is neither good nor bad *in itself*; the

'goodness' or 'badness' depends upon the acts within a dialectical relationship with the philosophical and ideological contexts within which they occur. In fact, art as education can teach people to manipulate their environment; whether for better or worse is their responsibility. But one gain is certain: it is not easy to manipulate competent manipulators. Art education then increases the range of our choice in a fundamental way; and our survival - at least, our survival in a human way - depends upon our *capacity* to make right or worthwhile choices, with reason and passion together. With this we can create our own meaning, write our own history. Knowledge of the arts is no private property. If people are educated to stay out ("Get your hands off"), we *create* the danger of a world of no perspectives, in which people do not learn to create them. And there are movements, groups, organizations who are eager to create the future *for* them. Those are a danger, but the greatest danger is not learning to be creative.

The arts have a *necessary* function in education as a whole. It is my opinion that there is a direct relation between the fact that many pupils/students are not competent users of different sign systems in educational situations and the fact that the arts do not play a fundamental role in most curricula.

By arts I mean: all the performing arts, music, sculpture, literature, painting, architecture, and the like. It is only through the arts, I think, that people can learn to create realities different from their own. As Rex Andrews wrote with respect of literature: 'The right use of literature in education can, I believe, help to develop in the coming generation a sane outlook on life; provide a relatively safe means for the release of natural aggression; nurture a sympathetic understanding of those whose circumstances are different from their own and instil a determination to look for positive rather than negative solutions to mankind's problems'(Andrews, 1982,p99).

Practice and research in the field of the performing arts have convinced me that theatre is a very powerful force, not only in the hands of the creators of theatre, but also in the hands of competent perceivers of theatre. I have learned that theatre for them has a fundamental function in their learning processes, because the creation of and the delight in works of art are a value of living, that is of thinking, feeling and doing; the experience

of enjoyment of being able to make and to understand.

The alienation of people from the arts (and from artists) may destroy the main possibilities we have to learn to create and understand realities different from our own reality and other existing realities ; communicate with each other, and with people who speak different 'languages'; understand our own culture and break through barriers of it; express ourselves and form our spirits and minds and understand the expression of others.

To develop proper education, we must cultivate the arts as education, which differs fundamentally from the use of forms of arts in situations of training and instruction, with the direct aim of rehearsal and/or preparation for acts in reality (which can also be a powerful device) when it leads to the rejection of cultivating the arts as education. The arts as education provide a powerful possibility of penetrating existing realities, and creating new ones: to learn to work and learn within different (also self-developed)situations, learning the formulation of new questions, the creation of new realities, in relation to other symbolic arrangements of society. As long as we do not restrict education to systematic training and instruction in insulated educational institutions, I think that cultivating the arts as education can enable us to develop situations of better education. This is a matter of choice. But I also think that if we do not make such a choice, also in other situations(family, work, community, etc.), we will not survive, at least not in a human way.

What is the way of human beings?
I do not know for sure. I want to be free, and I want all human beings to be free. That is, not only free from hunger, poverty and violence, but free to participate in making the situations we live and work in, free to be subjects of our own history, present and future; free to create our own worlds.

This means that there cannot be the 'thing' absolute freedom. This is already physically impossible. Our minds may fly, and some of our ideas may even fly cheaply, but our bodies are here and now. So, we must work and cannot be absolutely independent from each other. Here we find the ground of the dialectic of freedom, which is not a product, but a process, in and for which we must work and struggle. We must learn to be dependent on each other, without accepting acts of domination and oppression from others, but also from ourselves,

in everyday practice.

We will never in practice, however, quite reach such a situation. As long as we live the dialectic of freedom exists, in ourselves and in our relationships with others; the seeds of domination and oppression are in the very heart of freedom, in human relations.

This is what I have learned in practice, being in turn optimistic and pessimistic about human nature: learning that sometimes we can reach harmony and consensus, and sometimes we must run into conflict; choosing non-violence, and knowing that violence cannot always be avoided; fighting domination and oppression and experiencing myself being able to oppres and dominate.

This is, I think, the experience we need, in order to learn from it, and to feel the need to develop and try to obtain better possibilities and tools than we have now, in order to obtain our objectives. The main thing is that we must learn to make and use the tools with which we can create our own realities. Discussions, analyses, practice and interchange of experience in education through the arts, art as education, can provide some of these tools and insights into their use.

The 1984 World Education Fellowship Conference provided a rich opportunity for fresh thinking and enlivened practice. I am convinced that, as all participants in the Utrecht conference did, all educators can contribute to attain the objects outlined in this chapter. But, as Joe Jackson would say, don't rush, "take it easy....enjoy yourself".

Geoff Hawtrd

TEACHER EDUCATION FOR THE ARTS - AN AUSTRALIAN COMMENT -

The broad theme of the conference has particular relevance to us Australians as we are still a comparatively very young country, certainly by your European standards, and in many respects are only now beginning to mature in those areas beyond the basic bread and butter and physical survival and development kind. In such a developmental situation, nations so often do not have the resources or power to develop the finer things of life initially: there are so many more urgent, practical and physical things to be done. I believe that it is only in recent decades that Australia as a nation has taken serious steps towards developing an approach to the Arts in Education. Our approach has been piece-meal and sporadic. There is now an understanding that in the arts as in industry, commerce and social issues, we must have goals, we must have shorter term and longer term objectives and we must plan more effectively to gain greater benefit at a time when there is so much competition for our government dollars. It should be realised also that our population has doubled in the last forty years mainly through the arrival of people from many countries who have wanted to share in our national development. Thus we now have a multi-cultural society in which are blended the talents, expertise and cultural traditions of so many people from many other parts of the world. We are very grateful to these good people who also have brought with them their art forms and their interest to see the arts develop further in their new homeland. With the threefold thrust of our newer arrivals, our original settlers as well as a more cohesive national policy, I believe Australia is at a very interesting point of development in the Arts and in the Arts in Education in particular.
We in Teacher Education in Australia acknowledge our responsibilities in this process of development and I shall now attempt to give you an overview of what we are doing to develop our teachers of tomorrow for their roles in education in the Arts.

Overview of current trends in Australian Schools
While accepting the difficulty, even impossibility, of painting a complete picture of 6 Australian States and 2 Territories within the federation of Australia, I think there are some

very common concerns across our nation all of which bear on our programs in educating our young people in the Arts.

1. We have in many areas problems of transition from one level of schooling to the next; from primary to junior secondary, from junior secondary to senior secondary and from senior secondary to tertiary studies. In too many instances there is not a sequential, progressive development of curriculum from kindergarten to Grade 12 and nowhere are these problems more obvious than in the fields of Art, Music, Drama and Dance. Some educators are now advocating a restructuring of the traditional organisation of infant school, primary school, secondary school and senior high school to facilitate a greater inter-disciplinary approach and more relevant curriculum at each stage related more cohesively into a planned progression.

2. A general disquiet with the status quo in secondary schools which have been the subject of countless inquiries in the last decade - and they are continuing right now - particularly relating to the fact that Australia has one of the lowest retention rates from Grade 10 to Grade 11 in the so-called developed world - some 35% only, currently. Too many of our 15-16 year olds are turned off, are expected to partake of an inappropriate, narrow and to them an irrelevant curriculum.

3. The need for massive in-service teacher education programs for practising teachers and for new emphases in our pre-service teacher education courses to ensure that teachers will have the interest and capacity to make changes.

4. In the re-structuring process, the need for a more concerted and deliberate policy for the arts in education involving both "specialist" teachers in a given art form as well as "generalist" classroom teachers, greater use of team teaching and more interaction with the wider arts community and resources beyond the school walls.

5. Greater emphasis on units and sequences of study not so preoccupied with a narrow academic development but rather more directed to the student's broad personal development and that this personal development should include opportunities for students to explore the arts, to have the time and provisions to develop themselves socially,

emotionally and aesthetically.

6. The impact of the nation's current highest ever level of youth unemployment and the need for a whole new range of life skills, if not survival skills, must be important criteria for curriculum modification and development.

Teacher Education for the Arts in Australia

Australia has a binary system of higher education wherein Universities and Colleges of Advanced Education share the responsibilities of professional career preparation. In some states, a particular discipline of the Arts will be found in a seperate school of Art or Music or Performing Arts. In other states, former separate art and music schools have been amalgamated into larger multi-purpose institutions and these School of Art, Music, Drama and Dance are sometimes within a university and other times in the poly-technic-type College.

In terms of course structure, again there are two main types concerned with teacher preparation. The one is a three year degree or diploma in the particular arts field wherein the main emphasis is to develop the student's experiences and skills followed by a one year program of teacher education. This one year course has the traditional mix of theoretical studies, curriculum or 'method' studies, school experience and practice-teaching.

The other is a four year concurrent-type program where in each year of the course the student is concerned with both personal and professional development units. This particular model usually has a greater concentration on practical issues, working with children, working in school and community settings with consequently less time available for the student's own art form development. Usually, too this type of program is more concerned with teaching the arts at a particular level, i.e. primary school or secondary school. The first model, however, tends to produce specialist teachers of Art, Music, Drama and Dance for example, who will teach at any level of the K-12 program. Clearly each approach has its place, its supporters and detractors. However, for whatever reason, neither type of program model has sufficient graduates at the moment to meet the demands of employing authorities for teachers of the Arts. Last month my institution hosted the national Australian Music

Education Conference and delegates from all parts of Australia confirmed an alarming shortage of trained specialists in Music education at all levels. We all know the unfortunate results of such shortages - the dropping of the subject area from the curriculum altogether, the curtailing of options, time and resources of the subject within the school, the temporary or alas, permanent appointment of less than fully qualified or competent staff to fill in to do the best they can and so on, all of which may only add to the problem in the ultimate. A similar story can be told of shortages in Drama, Art and Dance teachers. No wonder then that the Area of Arts education needs the current national review.

The beginning of a new era

1963 was a mile-stone year in the history and development of Arts education in Australia. An international conference was mounted in Canberra under the Auspices of UNESCO, the first of its kind in Australia, and the participants came from all regions of Australia as well as from all areas of the arts in education. A number of international Arts educators from Europe, Asia and North America also participated. It became a milestone not only because of the different thrusts, approaches and themes developed in the conference but as well it was important for subsequent Australian developments in Arts education because of the manifesto and guidelines for further development emanating from the Conference:

1. the arts are conducive to the development of personality
2. the arts are essential to learning
3. the arts enhance social growth
4. the arts are central to contextual education

became catchcries as well as the reaffirmation that the arts are integral to the basic education of every student in all school systems and integral to life-long learning of all persons. Such phrases became important statements at the time and served as a starting point for our national thrusts in education in the arts. The following maxims were some of the themes explored and developed:

1. young children learn to play and play to learn
2. those who are slow to learn are quick to learn the arts
3. able students achieve the arts of the possible
4. the deaf man paints and the blind man sings

5. keep your skills and your skills will keep you
6. arts learning brings a life in the arts
7. a man's culture is his art

Besides being the first time that these sorts of views and statements were being said nationally and with such force, the 1963 Conference had one other important consequence. It saw the almost immediate birth and development of the Australian Society for Education through the Arts, a national body with divisions in each state and territory. Both at the national and state levels, this society has been the vehicle and support for so many of our developments in this field of education to date. Active groups and sub-groups contribute to state policy making and in more recent years have had a more direct and sure access to our Federal Government. Association with the International Society for the Education through the Arts has also maintained a more global perspective on trends and developments.

I should point out while in this historic mode that WEF has not been insignificant in its work in the various states for education through the Arts.

A decade ago, the then Prime Minister asked the newly established national Schools Commission to appraise the status of Arts Education in Australia, the opportunities for Australians to participate in the Arts, opportunities for recognition and development of individual talents, the then provision for professional training in the arts and the role of the media in arts information and education. The national report of this inquiry led by Dr. Ken Mckinnon now Vice Chancellor of University of Wollongong was an amalgam of undividual state and region reports together with a summation of issues of national importance. This report was instrumental in highlighting specific problems of distance and time, of planning and organisation, of the need for specialist advisers to assist schools, of school organisation and the relatively low status of the arts in school level education of the arts in a competitive school system particularly in respect to tertiary entrance examinations, of the needs of special groups and in particular the talented, the handicapped, the isolated and some groups of migrant children.

These then have been parameters for our more recent developments which have been monitored by a National Task Force on Education and the Arts meeting regularly and reporting again to the Federal government at the end of 1983.

The Current Scene

Australian teacher education institutions have been able to respond in a number of ways to the directions and emphases coming out of the conferences, workshops and the government inquiries to which I have referred. Notwithstanding the shortages of specialist teachers, trained in their discipline as well as in Teacher education, many institutions have developed programs to increase the capacity and expertise of general classroom teachers, particulary at primary school level but also at secondary and rural district schools in more remote parts of our country. The concept of related arts programs has gained considerable acceptance and the use of inter-disciplinary teams of teachers has aimed to maximise the talents and expertise of a group of teachers who can collectively develop their program making best use of facilities, materials, human resources and, as well, the wider community. Important interactions and experiences in this related arts approach highlight a different mode of curriculum process and one that uses more appropriately the talents and skills of each indivudual teacher contributing to the program. It has succeeded in breaking down the unfortunate barriers between specific 'subjects' of the curriculum all the while making the approach more relevant to group and individual child interests, stages of development and rates of development. Out of necessity, then, I feel we have created something quite worthwhile. The shortage of specialist teachers continues but the work, imagination and enthusiasm of the generalist teacher in the field of related arts education in the model I have outlined has been some compensation, at the very least.

Conclusion

I said earlier that I believe that we are, in Australia, on the threshold of an exciting era for education in the Arts in our country. Our Federal Government has increased its supports for the arts in this year's budget, some 13% in real terms. Our Federal Minister for Education has pledged her full support for education through the arts to be

supported as well. If the projected assistance to the arts both in schools and in the community is realised at the national level we shall be able to work through Professor McKinnon's priority list of 1978 to the advantage of the total community. Although many of us would accept that we have a long way to go, on reflection and in consideration of where Australia stood in Arts Education at the time of our memorable 1963 conference, we must not be too pessimistic.

To answer the question in the title of the conference theme: who needs the Arts? I believe I can say quite authoritatively: Australia is certainly one part of the world that does, both in terms of its national development and even more importantly as part of the world scene for greater international understanding goodwill and peace.

Jagjivan Ratilal Sheth

ROLE OF ART IN EDUCATION

Education is a social concept, philosophically evolved, psychologically developed and socially based. It is not a mere instruction or communication of knowledge or the aquisition of a few skills. It is closely bound with the intellectual, economic, cultural, emotional and social life of the human race. The meaning of education has also been evolved as (with latin origin) 'I lead out' ('duco' means'I lead'and E means 'out of'). In other words it means: I lead out of darkness into light which implies growth from within.

'Educare' gives it a meaning as 'to rear', to bring up, to nourish, which implies that the child is to be fed with knowledge. According to modern educationists it means to lead out, to lead forth, or to unfold the hidden talents of man. It is very much the Art of developing and cultivating the various powers of the mind, physical, mental and moral. Plato, a Greek philosopher defines it as "The capacity to feel pleasure and pain at the right moment". Aristotle speaks of Education as creation of a sound mind in a sound body. Thomson says: "Education means the influence of the environment upon the individual to produce a permanent change in his habits of behaviour, of thoughts and attitudes". Adam defines it as a "conscious and deliberate process in which one personality acts upon another in order to modify the development of that other by the communication and manipulation of knowledge". Dewey, an American educationist and philosopher, defines education as "The development of all those capacities in the individual which will enable him to control his environment and fulfill his possibilities". Gandhiji defines it as "an all round drawing out of the best in the body, mind and spirit of a child and man ". According to Ross "Education consists in leading out the innate knowledge virtues, and powers of the child making the potential actual".

It can be summed up as the modification of human behaviour, resulting from interaction with environment based upon the plasticity of human nature.

The traditional view keeps pupils as passive listeners. It was taken as a one way process but now the modern view is based on individual differences. The child, who is considered as full of potentialities is allowed to express itself (child centred education). The teacher, the school, the instructional material and instructional process, all must suit the child. Teaching is also an art which must have the following artistic qualities:

a. it must be stimulating;
b. it involves skills in guiding learning;
c. it is well planned;
d. it is suggestive and co-operative;
e. it is kindly and sympethetic;
f. it is democratic;
g. it is both diagnostic and remedial;
h. it is correlative and liberates the learner;
i. it links learning with actual life;
j. it creates interest and motivates the child throughout the learning process.

The important maxims of teaching with regard to the teacher are:

1. he/she should proceed from known to unknown;
2. he/she should proceed from easy matter to difficult, simple to complex;
3. he/she should start from concrete examples to reach abstract matters;
4. he/she should lead the students from particular to generalised principles;
5. he/she should proceed from analysis to synthesis.

Art can be defined as a 'form' of action, which excells and calls for appreciation. Art is not entertainment, but a property of all people. It envelops the whole world of man as:

A. Affection
B. Reformation
C. Transformation

Education is an expanded form of an art, utilised by the educators to prepare students mentally, socially, physically, psychologically and economically. Art has to be utilised by the educators not only in identifying the innate talents of the individuals but also in making the individuals develop and shine. Art itself is nature and nature is nothing but art in creation. It is the highest form of creative urge. Apart from knowledge it is the utilisation of art that results in effective presentation of teachers'effort. Thus art and education are complementory and supplementory to each other. In this process of aesthetic education the following points can be included as its scope:

A. The presentation of the natural intensity of all modes of perception and sensation.
B. The co-ordination of the various modes of perception and sensation with one another and in relation to the environment.
C. The expression of feeling in communicable form.

These various forms of expression will be explained and more clearly differentiated as we proceed, but the technique of aesthetic education has the following distinct aspects:

A. Visual education	- Eye	-	Design
B. Plastic Education	- Touch	-	
C. Musical Education	- Ear	-	Music
D. Kinetic Education	- Muscular	-	Dance
E. Verbal Education	- Speech	-	Poetry-Drama
F. Constructive Education	- Thought	-	Craft

In practice it is difficult to seperate visual and plastic experiences. They are both involved in any unified apprehension of the external world of space, and may be covered by the word design. Dance and music have also a functional affinity, all these catagories overlap in various degrees (dance with drama and design with craft). But it is feasible to regroup these techniques of aesthetic education so that they correspond to, and are in expression of, the four main functions into which our mental processes are traditionally divided:

1. Design - corresponding to Sensation
2. Music and Dance - corresponding to Intuition
3. Poetry and Drama- corresponding to Feeling
4. Craft - corresponding to Thought

Art is the representation and science is the explanation of the same reality. Education may therefore be defined as the cultivation of modes of expression - it is teaching children and adults how to make sounds, images, movements, tools and utensils. A man who can make such things well, is a well educated man. If for example he can make good sounds, he is a good speaker, a good musician, a good poet;if he is a good labourer with good tools or utensils, he is a good craftsman. When all faculties of thought, logic, memory, sensibility and intellect are involved in such processes, it is art

Teaching is intimately concerned with purposive human manipulation. The teacher too, has a purpose behind teaching and he modifies the behaviour of the child. Children constitute the raw material with which the teacher has to deal.

An artist deals with his pencil, paper and plastic in the same manner a teacher deals with the raw-material i.e. the child. The nature of the child is very plastic and can be given any shape by the teacher. The teacher has certain architectural functions to perform. His work is nothing less than that of an artist.

In the words of Addison: "As sculpture is to a piece of marble, education is to the human soul". A teacher like an artist gives shape to the material entrusted to him. The difference is that the artist portrays himself into his art consciously, while a teacher unconsciously designs the child as his own self-image. He gives the impress of his personality. Since a teacher mirrors himself into the child, so teaching instead remaining a mere art becomes a noble art. The artist deals with inanimate material which has no growing and feeling tendencies. On the other hand, a teacher deals with children who are continually growing with a will of their own. There are no dead matters, the teacher's job therefore is more difficult than that of an artist. An artist forces his will on the material he works with, but the teacher cannot. He acts as a guide and not as dictator. An artist gets inspiration - and then works. A teacher also draws inspiration

before infusing it into the child. It has been well said that only an inspired teacher can inspire children. A teacher has hardly any tools in the sense a gold-smith or a sculpturist or a painter has. Modern education demands that he should not touch the child and yet he has to give him the shape he has in mind. He has to chisel the mind of the child in a way he likes. He has to built certain patterns of behaviour in him and therefore a teacher is more than an artist. We can conclude that teaching is essentially an art and a teacher a great artist. Just as a true artist or a poet strives after perfection, in the same way a teacher tries for it. The teacher does not only inspire the children put under his care but also deeply enriches the heart and the spirit. The teacher tries to stimulate all that is good in the child and eradicates what is evil or unworthy in him. However, unlike all other artists, the teacher cannot give a final touch to his material.

In short, teaching is no doubt an art and the teacher is a real artist because he creates learning situations, builds up right attitudes, motivates the children to learn, provides for ideal environments for their full growth, and finally turns them into creative beings. The future tasks of the teacher therefore become more complicated, more challenging, more professional, more worthy of respect. The new curriculum demands more thinking by teachers and students and will result in less deadening routine. Further, there is a greater range in choice of instructional materials. Thus the teacher must learn how to use new media as a part of a modern learning system.

As teachers or as students we must learn more, learn it more efficiently, remember it better and apply it more effectively. There is increasing evidence, moreover, that children can learn far more if they are properly thaught. Piaget, the distinguished Swiss psychologist, has said that the more the child has seen and heard the more he wants to see and hear. Experience begets experience. Intelligence is not only something you are born with, it is also learned.

A complicated society requires new and varied instructional materials. Hence the most effective roots of communication have become essentialities, this has brought computers, cartridge-loading, motion pictures, projectors and video tape recorders

in the school. The extensive use of new media in cultural development is now strikingly dramatized.

As a conclusion I would like to stress upon the need of art in education. Education is communication and the best media we have are our sense organs. Hence for education to become more effective and artistic, maximum utilisation of sense organs as media of communication is of paramount importance. Therefore, modern teaching learning processes should involve different kinds of audio-visual aids. These audio-visual aids are artistic representations of ideas communicated in the best possible way through the use of eyes, ears and hands,etc. This proves undoubtedly that art and education are in-separable and each one is incomplete without the other.

III THE ARTS AND GAMES

Frank McKone

NEGOTIATING THE DRAMA CURRICULUM WITH SENIOR SECONDARY STUDENTS

Physics is....?
An exact science, you might say. This is why it does not matter too much which bits of physics are learnt in junior high school, but when it comes to preparing for matriculation we all know that physics consists of a short section on the history of scientific ideas, then mechanics, waves, electricity and electro-magnetism, nuclear physics and so on.

At this stage of their learning it is obvious that the students must have the proper concepts; they must know about the subject in the proper categories, for unless they do they will not meet the requirements of tertiary institutions.

That is what matriculation is all about.
An American newspaper article (Stanley Meiser in the *Los Angeles Times*, republished in the Melbourne *Age* March 1984) begins to reveal the reality of these assumptions. It discusses the idea that in France "intellectuals have a standing, an influence and a power that probably does not exist anywhere else in the world." However a sample of French people tested "with questions on science, geography, history, arts and literature" achieved an average score of only 47 per cent.

Then the Government commission into the expanding lycee system found that students "are now understanding more about science and mathematics than about literature." The commission was concerned by finding that students were weak in "the ability to argue - that is, the ability to suppport an opinion with reasons that are tied together in a coherent way." The commission concluded, "Rationalism is threatened."

How it seems to me peculiar that students should know more about science and mathematics and yet not be able to argue rationally. I was even more surprised at the concluding paragraph of the newspaper article, which seems to reveal something about American values:

> "It is hard to think of another country in the world in which a commission of educators would study the schools and fret about a lack of good argument."

Physics in America is....what? The learning of a series of disjointed "facts", perhaps. I'm being unfair to America,

of course. I'm sure I could say the same about Japan, for example. And in your country? Learn your formulas! Sorry, you got the "wrong" results in that practical experiment!

The students, of course, are too young and inexperienced at the age of sixteen or seventeen to know what they are doing. If I quote the famous case of the young Albert Einstein, bored by high school while beginning to develop ideas on relativity, I'm told he was different: he was a rare genius. It's true his genius was rare; but his boredom is quite common.

It's an unfortunate fact that,if you can persuade them to take part, it is more commonly in the arts that students can learn to argue coherently and rationally. This is one of the objectives of negotiating the curriculum, and I would like to explain how it works.

Before going on to that process, I should explain that my introduction is not at all biassed, at least not against science. I see no essential distinction between the "arts" and the "sciences". The prejudices which divide people are based on semantics. We need to look at conventional definitions a little to understand the nature of the problem. Later I hope you will see that negotiating the curriculum is a force for breaking down the academic barriers: a force for progress in learning.

"I'm no good at Maths" is a common cry, as common indeed as "I'm no good at Art". Despite that fact, although less than 10% of students in my school take Art, about 95% take Maths. This discrepancy is the result of some semantics. Art is a "soft" subject, while Mathematics is "hard". Art is "self expression" while Mathematics is a "discipline". In Mathematics one has to work hard to cover the required content. In Art you spend half your time just painting (or sculpting and so on).

In a capitalist society the "hard" is favoured over the "soft" and it is interesting to consider why. The "hard" approach to learning ensures that students "know" the "content" of a course, and are thus prepared to take the subject at the next higher level and eventually to become employable. At that stage they can be used as experts who can keep established systems operating, or they can be researchers who develop new technology.

At each step in the progression to higher learning, those who fail to master the content are dropped out. These people

never become "experts" at anything: they are failures who may be employable in the run-of-the-mill jobs which are, of course, also necessary to keep the system operating.

My thesis may sound far-fetched, the material for a Marxist plot, but the evidence is all around us:

> ....Government departments now could grant leave without pay to staff undertaking relevant undergraduate study...the Chairman of the Public Service Board...said yesterday...Disciplines classified as having 'service-wide needs'...include auditing, accountancy, economics, management and law.
>
> The Canberra Times, 8/3/'84

The essential purpose of "hard" learning is to maintain and extend the development and support of technology and bureaucracy. The purpose of technology is to increase and diversify production. And the purpose of production is to provide someone with a profit. And, indeed, I have heard people including teachers talk of Maths and Science as "profitable" studies.

Drama, Art, Music and Dance are not described in this way, though Media Studies may be. After all, the practical skills of audio, video and film recording, newspaper writing or advertisement layout may get you a job.

What is the nature of a "soft" subject, then?
It is a subject in which the content is not fixed. The picture is constantly developing. Fixing is a negative action: the image becomes flat, two-dimensional, suitable for relegation to the scrapbook. In a soft subject the fleeting emotion is as valid as a visible product; an unexpressed experience may open the window to new understanding, even of things you could see through the glass and thought that you knew.

As you can see, the categorisation of the Arts as "soft" and the Sciences as "hard" is really nonsense. All that has happened is that, since technology is essential to a product oriented society, to a society in which commodities must be sold for profit, then learning the "correct" content and applying the "correct" formulae has become important: important to survival, in fact, as far as most people are concerned.

Any area of learning can be taught "hard". I have often seen teachers in visual arts insist on young teenagers learning and

reproducing slabs of art history in tests, and on their producing drawing after drawing of imposed subjects within imposed parameters. Even though only 10% take the course, as in Mathematics, only those with the "right" kind of persistence based on a belief that it is all necessary, will survive such a course.

What someone learns, then, is a synthesis derived from the thesis - which is the person's natural abilities - and the antithesis, that is, what society expects. To maintain my Marxist imagery, true education will take place when the social value of learning matches the individual's abilities: then the synthesis achieved will be without internal conflict. There will be no antithesis to sow the seeds of another revolution.

Many times in my life I've been called an idealist. In fact my probationary period as a teacher was extended for a year largely because I argued with an inspector who claimed that one had to teach for the "bread and butter world". I lost an increment in salary, so perhaps she was right!

To picture how learning takes place, I would like to use a simile from physics, partly to show that the arts are not divorced from the sciences. Indeed the marriage is indissoluble, unless one takes the philosophic position of absolute subjectivism which says that the real universe consists only in what you personally perceive at this particular moment. I don't take this view because despite the enormous diversity of people's perceptions, there still seems to be enough consistency to suggest that somewhere out there is a reality independent of my perception. Exploring the relationship between my perception and that probable reality is what the arts and the sciences both do. As two people bring different attitudes to bear on their relationship, so the arts and sciences take different approaches. As two people explore the nature of their relationship, changing their attitudes as they go along, so do the arts and sciences. Individuals who are alienated from the process of exploring, whose attitudes remain fixed and uncompromising, will find the marriage of the arts and sciences difficult to live within. Recognising that we are one with our universe, and being willing to explore, are the essential attitudes we must begin with. This is the basis of education.

Learning is a matter of communication, and so I can use the

image of transmitter, receiver, recorder and playback as my analogy. At each point in the chain there are weaknesses: the transmitter may not send a perfect signal; the receiver may not be tuned precisely; the recorder may select certain frequencies; the playback device may not be able to reproduce all the information in the recorder. So learning is rather like recording (illegally, of course) a programme "off air". To me it is amazing that radio and television actually work; there are just so many physical reasons why they should fail. And, of course, they do fail quite often. And so it is with learning.

The analogy breaks down because electronic devices do not have what we call "intelligence". You do not negotiate with your broken down television set. You take it apart, test all its circuits and repair the fault. If there are too many faults and the time and expense is not worth it, you give the set away to electronic students for spare parts, and you buy a new one. Or go without.

The "hard" form of teaching takes much the same approach. As the television set is a commodity with limited life (perhaps even built-in obsolescence), so the student is dispensable if its "faults" are uneconomic to fix. It is easiest when making or fixing an electronic device to work to a formula, a procedure which is automatic and fine tuned with small adjustments from time to time. A limited intelligence is required to set up the procedure; less intelligence is required to follow the procedure; and no intelligence is required of the electronic device itself.

The capitalist education system contains the "seeds of its own destruction" because technological advancement (new commodities which can do new things) is essential to keep the consumer society humming along. As people's capacities are developed to work out the new formulas required to do these things, I suggest that the generations are going through changes of attitude. We are still in the stage where the limited approach of the technocrat is the norm; but the antithesis is apparent among the alienated young who produce songs criticising their education - "You're just a brick in the wall".

Where do teachers and negotiation belong?

Since teachers have a professional responsibility to educate the young, not merely to train them, they have the task of exploring with their students the relationship between their perceptions and the probable real universe - the Truth. They have the task of engaging their students' whole intelligence in this process,

or the alienation of people from society (the conflict between social value and personal abilities) may well become sufficient to physically destroy our world. One of my matriculation students wrote a script as a drama assignment recently in which a technical fault caused one missile to be launched from America. Only one missile was launched, but what could the Russians do? Hope it was a mistake and not fire back? In this play, they fired the full arsenal just to make sure.

Drama is as good a point to start negotiating the curriculum as any other. Because it is so closely allied to playing, it is perhaps the easiest point to begin. I have been exploring this with senior secondary students and a number of other teachers for the past eight years. We were lucky to be in on the establishment of a new government education authority - the Australian Capital Territory Schools Authority - which began with the principle that individual schools should be responsible for their own curriculum with minimum interference from outside. This policy was supported by both main political parties and has recently been confirmed in the Authority's White Paper "Future Directions in Curriculum".

At first we looked at senior drama courses in other countries, particularly Canada and England, because there seemed nothing suitable in Australia. We believed that accreditation for tertiary entrance would require that the content should be specified, so our first courses defined historical periods in theatre development which had to be studied, and to which the practical work and research assignments would be related. At the same time we had the view that the exploratory "creative workshop" which is common at junior levels should be continued at senior level. These workshops do not have performance in mind, but allow the students to come to appreciate the actor's skills (and other theatrical skills) through improvisations. That is, they learn by beginning where they are and doing drama. Because there is no overall curriculum in drama, there could be no assumption about what the students should be capable of, and so no guilt feelings about "standards".

Students, parents and other staff are constantly involved in our system in evaluating the effectiveness of our courses. This was the first stage of negotiating: the students and their parents plainly said that the personal development derived from the creative workshops was the most valuable achievement of the course; and that this development was social, emotional and

intellectual. Students were also critical of "self-indulgence" and the need for directions to be established.

The product was a second generation course with units centred around themes or areas from which material might be drawn. Each class would then decide which unit it would take up each term. The negotiation here was still limited, since the concept behind the unit belonged to the teachers who wrote the course, even though the students were closely involved in selecting particular ideas or materials.

In teaching this course, we became aware that often the workshops which achieved the most were unplanned, diverging from the intended direction and yet usually unconsciously based on the previous sessions. These were improvisations in which the students took control, while the teacher may have taken part in role or remained outside the action. During the four years this course operated, the proportion of the school's population taking Drama increased to around ten per cent. We teachers became more and more concerned with enabling the students to set up drama situations for them to take over the exploratory process, and with leading the reflection process by providing the students with our interpretations of what they had done, asking them to keep diaries recording their experiences, and conducting formal evaluation sessions at the end of each unit.

Written assignments also changed their nature during these years as we found there was no need to insist on the analytical essay form. Narratives, scripts and treatments suitable for film or video production could equally well treat a demanding topic. Indeed the process of combining creative writing with the intellectual analysis required for writing a good playscript is more demanding than in the usual essay form. Students began to report that Drama was one of their hardest subjects, but one for which they had the most enthusiasm.

The present course has taken the process one step further. Each class in each unit sets its own theme or point of departure, within the limit that over a course of two years each student must have a wide variety of experience. Direction is given to the course (students may choose 3,5,8 or 10 twelve week units during their two year matriculation programme) by defining detailed objectives in practical drama, written and oral expression. These objectives are developmental, so that as a student progresses

through the course they are expected to achieve more of the objectives, which take the student progressively from concern with the self to leadership of others in the context of group cooperation.

These objectives provide the basis for student assessment, which of course is still required for matriculation. A standard is described in terms of what the general community might expect: that is, a satisfactory achievement would mean that the student leaving the course should be able to effectively take part in adult community groups, while those achieving better than satisfactory should be capable of taking a leadership role in the community group or successfully taking a tertiary course.

The course is developmental. It does not produce precocious theatricals. It teaches the theatrical hopefuls to see themselves fairly realistically.

Despite the final alienating effect (not the Brechtian sort) which occurs when students scores have to be ranked and standardised so that universities, in their wisdom, can easily select the top 2,5,10,20 and 30 per cent, the new course has attracted a higher percentage of the school's population again than the previous course: about 16% at present. The students still claim that Drama is one of their difficult courses, but they take the challenge seriously. For the teacher it is also a challenge. You have to be teacher, director, actor, sometimes confidant. Often the hardest thing is to be the fly on the wall when the students don't need you. Yet you must be ready to take the lead the moment they falter.

In "soft" teaching, the teacher is always exposed, because s/he is exploring equally with the students. You have to know your subject, you need wide experience, yet the students will take you along unsuspected paths where you will stumble. I think this is when something close to true education takes place, because most discoveries are stumbled upon, whether in the arts or the sciences. It is at moments like these that the teacher becomes real to the students. Transmitters and receivers are well tuned; recording quality improves and you get hi-fi playback.

Negotiation is obviously not new. It is a philosophic, political and economic question as to how much and what kind of negotiation should take place between teachers and students. Let us consider what is non-negotiable. This, I think, brings us back to the beginning of this article, and will take us on to some details of the process I follow.

I said I was surprised that Stanley Meiser, the American newspaper columnist, seemed to think the French a bit peculiar because their educators "fret about a lack of good argument." To me coherence and clarity of expression are non-negotiable. What is negotiable, in my view is the form and the content. If form and content are in harmony, then coherence and clarity are usually more than half achieved. Striving for that harmony, then, is also non-negotiable. The effort required to maintain striving requires the involvement or engagement of the students emotionally: a commitment quite the opposite of alienation.

Of course, I as the expert can impose both form and content in proper harmony. This is "hard" teaching. It must be difficult for the "hard" teacher to understand why, despite his or her careful expert preparation, the students still are weak in the ability to argue. They get good results in tests of memory and application of formulae. In a technological society these skills are valued, and students try then to apply the same approach to the less valued areas of learning, such as literature. Though Meiser thought that in France "intellectuals have a standing, an influence and a power that probably does not exist anywhere else in the world", I suggest this is a romanticised view of France. That country has as long a tradition of technology and commodity production as most others: like the remaining European monarchs, the French intellectuals are visible figureheads - but woe betide them if they "support an opinion with reasons that are tied together in a coherent way".

Rationalism has always been the preserve of the elite. It is interesting that since World War Two, increasingly complex technology has demanded comprehensive education, with the ideal of spreading knowledge and skills. The alienation this has caused has led to attempts to introduce an ever widening curriculum, but without the recognition that any imposed curriculum causes that alienation. Subjects which appear "soft" as opposed to the "hard" will continue to be called "Mickey Mouse" unless they can prove

their worth.

Rather than undermine the technological society, I see the soft approach helping to develop rationality which I think in the end must improve technology and give people more control over their lives.

The place to start is the arts, rather than introducing "Living Skills", although some of these courses have been useful where they have allowed genuinely open discussion. The important attribute of the arts is that they incorporate "hard" discipline of the same sort as in the sciences. There is for the student an external achievement to aim for. In Drama this may be a successful extended improvisation, a theatre piece which exposes an important issue effectively, the artistic performance of a classic play. These are akin in complexity to the achievement of a successful experiment in Physics or the solution of a difficult problem in Mathematics. But in our society the arts have the advantage, at present, because the content and form can be negotiated without fear of reprisals from the "hards". In this way the students' alienation can be gradually reduced.

Teachers of the arts must see themselves and their work in the same serious light as teachers of "hard" subjects. They must be experts in their disciplines and in the processes of negotiation. I will conclude with a description of how I negotiate with senior secondary students. This description will be limited.

Where the teacher begins

1. The course has been written with detailed objectives which the students should achieve.
2. These objectives are skills and processes, not memory of factual content.
3. However to achieve success in the skills and processes, recall of previously learned skills, processes and information are necessary.
4. Achieving success also involves analysis of experience and learned skills, processes and information.
5. Achieving success also involves oral and written expression which in turn demand clear and coherent thinking and argument.
6. The teacher begins the negotiation with these objectives in mind. They are, of course, published for students' and parents' perusal .

Where the student begins

1. All subjects in the final two years' senior secondary schooling in the Australian Capital Territory are elective choices. There are no compulsory subjects.
2. In my school the year is broken in three terms. Students re-elect subjects each term, within the constraints of requirements such as completing Major (5 term) and Minor (3 term) courses to make up a Matriculation "package". There are various combinations available which give students attempting Matriculation a wide range of options from about 80 courses. Students not attempting Matriculation have no formal constraints.
3. My school offers seven time slots each week for formally assessed courses. There is also one afternoon, time before and after normal hours and at lunch times for non-assessed courses (completion of which may still be counted as part of a Matriculation package).
4. Students enrolling in Drama have already negotiated a complex set of choices to reach that decision. Apart from their own inclinations, they are strongly influenced by their families, their friends (including those in years ahead of them), staff members who take each student individually through the enrolling process each term, the Assistant Principal (Students) and a small permanent team who assist with problems relating to courses, the Careers Adviser, and the Student Counsellor who deals with the more difficult personal problems. The school takes the view that the final choice is the student's responsibility.
5. Although, of course, not all students take advantage of all the services offered, when they arrive in a Drama class they have at least made a conscious choice to be there and have some idea, however limited, of the aims of the course.

What really happens?

Over the year and a half that the Drama course has operated, what happens in the first week of each term has varied. There was a tendency in the early terms for we teachers to take the "hard" approach, probably because of our insecurity. This meant that we teachers tried to push the students into making a choice of theme from the suggested topics in the official document. Finally in the third term students analysed the results, saying that classes did not settle down well or reach real consensus. As a

result this year teachers have relaxed more, taking time to run introductory activities in the first week designed to allow students to get to know each other. Discussion then flows more easily and a better consensus is reached on the theme. In eleven groups this year, all have invented their own titles rather than using ones suggested in the official document.

The first basis of negotiation, after the framework of constraints of the school, system and course objectives is established, is trust and patience on the part of the teacher. When the students make suggestions, the teacher can affect the selection finally made by offering ideas on what approaches might be taken: for example (a real one), "Issues Past and Present" might concist of several series of improvisations exploring current issues in society, while written assignments might include scripts dealing with these issues in past times or in the future. It was from this class that the previously mentioned script on the nuclear retaliation issue came. In that case the script was written as the mid-term assignment. In the second half the class wanted more theatre based skills than they had originally suggested, so that script and two others from the class were taken through redevelopment work and rehearsed readings.

The teacher also has a major influence in clarifying the students' ideas, often by providing the wording for the title towards which the students are groping. In doing this the teacher is also actively working to clarify his/her own concepts as ideas and titles are thrown back and forth between the teacher and the students. The final word may still be the students': this term an hour's give and take ended in "Atmospheres" from a student. This title encapsulated what all the group wanted and provided the teacher with an evocative and dramatically useful lead.

Another way that negotiation takes place, once the course is under way, is that students may come to the teachers and ask for a class the next term with a specific theme. Currently a class in Theatre Skills is running because a small group last term wanted a training class for people with a specific interest in performance at a professional level after leaving school. In this case I outlined the approach I would take, emphasising the necessary discipline and progressive development, including public performance. This was agreed. This class was advertised

so that only those who accepted those terms would enrol. There was therefore no negotiation at the beginning of the term, and the class operates on a strictly disciplined basis. The working atmosphere is quite different from the other classes where the teacher's role is much more guide than director.

Though limited, these examples may help you to understand how negotiation can operate at the senior secondary level. If the system already allows choice, and the school allows choice, then the opening is there for choice within a course. However the framework for the negotiation must be clear to the teacher and students: the objectives of the course, what can be negotiated and what is non-negotiable.

Negotiation does not mean lowering standards or losing sight of academic discipline. Quite the opposite. It demands that the teacher is expert in the discipline and it involves the student not only in learning *about* the subject, but learning what the subject is really about. So "soft" teaching becomes "hard" reality for the student and teacher. Though my topic concerned the Drama curriculum, and I repeat that the arts are a natural place to begin, I also take up a previous point. Any subject can be taught "hard"; but so can any subject be negotiated. The only provision is that the objectives must be written in terms of skills and processes which require students to *use* the information they learn. Putting their learning to work reduces alienation, creates meaning and enhances discipline.

If the arts are the place to start, then who does need the arts? I leave the question open to negotiation.

Mabel Aranha

PUPPETS IN EDUCATION IN INDIA

In a tiny village in India, among simple folk, a wandering puppet master arrives from the next village. He beats his little drum and lights the big earthen lamp casting shadows on the improvised stage. There he creates a new world of Gods, heroes, battle and adventure. When the play is over, he blows out the lamp, stores his puppets and carries away with him a whole world of dreams.

With the puppeteerhas disappeared a world of magic. Like most arts in India, the puppet theatre declined in the past two centuries, kept alive only in a few villages. Today the puppeteer is replaced with modern technology - the radio and television. Modern technology is essential, but a nation must not give up its ancient art and culture,but strive to bring it back into the main-stream of life. Folk theatre today is being brought back into national life.

Unfortunately the value of the ancient art of puppetry is neither realized nor exploited in Indian schools. Perhaps only 1% of Indian schools or less have experimented with this valuable medium as an aid to education. This paper attempts to show the place of puppetry in ancient India and its possible use in modern education, while using Indian mythology and Indian folklore. Shri , Master of the Indian Institute of puppetry and a veteran puppeteer , deplores the decline of this art and is still trying at the age of 84 to keep it alive by offering workshops to teachers in the art of puppetry.

Puppetry an Ancient Art

Buddhist and Jain literature provide evidence of the existence of puppet shows and even contained descriptions of the way puppets were to be manipulated. It is reported that India is the original home of the puppet, while some believe that it originated in Greece several centuries before. It was the earliest form of drama known in India. Its origin is traced back to 200 B.C. as puppets are mentioned in the Mahabharat. In this epic, Princess Uttara asks Arjuna to bring back clothes for her dolls when he returns home from war. The Ramayana ,another ancient epic ,gives details on the colouring of the puppets, costumes and ornaments.

In sanskrit plays there is always a character that opens the play called the "Sutradhara" meaning 'holder of strings'. This is derived from the puppet play in which the puppeteer holds the strings. The puppet has a sacred association. Shiva, the patron god of the performing arts,went for a stroll with his consort Parvati and came across a carpenter who created exquisite wooden images. Parvati enticed her husband to enter the dolls and dance. When the dance ended, the puppets fell lifeless to the ground. The carpenter was full of grief. He entreated Shiva to give them life.Parvati remarked that it was the duty of their creator. Whereupon the man thought of attaching strings to the dolls and the puppets were born. The Sutradhar has a special place in Indian cosmology. The common meaning refers to God, who holds the destiniesof every man in the universe in his hands. A damaged puppet is never relegated to the scrap heap, but is floated gently down a river or consigned to flames.

Royalty has been known to give its patronage to the art of puppetry. During the time of King Vikramaditya in the third century a puppet play has been produced on the achievements of the King. The king had 32 puppets behind his throne, each to tell a story.Among other king-plays a famous play on the life of Amar Singh Rathore is played even today. The Pallavas and Chalukya kings of the South recognized it as an art and protected it.

Puppets in Education

A doll is a childs' birthright on object of aesthetic appeal. When such an object is given the semblance of life, the effect can be dramatic. The human element which is essential to its life quality gives it the attributes of suggestion and conviction. The puppet is an actor participating in a theatrical performance, under immediate human control which permits the teacher who uses it to create a variety of moods and movements. It crosses barriers of language and brings about a more human relationship between the teacher and the taught. The medium is sensitive and emotional and can bring elegance and grace to the most drab learning concepts. True education is expressed in term of experience and appreciation of the beautiful and what experience can be more beautiful to a child than playing with dolls and seeing them perform. Children love self-expression in a world of make-believe. Representations of the unreal can produce a lasting impression

through a happy medium to help them remember what they forget with tedious repetitive training.

Puppetry is a very good form of creative art as it involves drawing, painting, modelling, sewing, carpentry, papercutting, handwork, plus acting which makes learning fun. The child develops coordination of body and mind. It brings out hidden talents in music, writing, composition, organizing ability and craftmanship.

Meher Contractor of Darpana Academy - Vice President of *Unima*,says puppetry should be used for children between the ages of 7 and 12. During these years visualization can be developed with imagination. Group activity promotes harmonious development within themselves and with others stimulating social development. The Darpana Academy has used puppetry to teach topics in Civics like the use of a dustbin, towel and water, care of books, etc.

Kinds of Puppets

Each region in India has its own technique and local name for its puppets. The following are the most commonly accepted type of puppets. Rod,hand and glove shadow puppets and string puppets or marionettes. Glove puppets are used in Orissa and Tamil Nadu to project heroic personalities from Indian Epics. Rod puppets are used in West Bengal. Rod and glove puppets can be used ideally in the classroom. Shadow puppets are made according to detailed instructions laid down by tradition. The Bomalatta leather puppets of Andhra Pradesh act scenes from the Mahabharata and the puppets of Orissa play scenes from the Ramayana. The colouring, mode of dress and the angle of the head differ and have special significance. Some are patterned on the Kuchipudi (ballet) style. In Northern India paper and wood are used to make puppets. The shadow puppets of Kerala are one-piece figures with no limbs. Famous are the Katputlis or string puppets of Rajasthan known as pavakalis in the South. There is usually a special orchestra made up of women to sing songs and play perscussion instruments to synchronise with the movements of the puppets. A whistle like device of bamboo is used to express anger, laughter and pathos and createsthe required effects.

The teacher can use simple glove and rod puppets. Besides puppets can be made from handkerchiefs, paper bags, old stockings, vegetables, cones, peanuts and ropes, cartons, tins and

tennis balls.

Teaching of Language and Puppets

Puppetry is an ideal medium to promote self-expression and oral expression. This is because the imagination of the spectator plays a more important part than the movement.
Here is a story from our folklore used to teach oral expression and story telling:

> Lord Brahma, Lord of the universe,created the world and all the animals. Lastly, he created a shaggy dog. Brahma asked the dog to go to earth and serve the most powerful creature. The dog came down to earth and met an elephant. The elephant was so big and strong that the dog thought he was the most powerful creature on earth. So he followed the elephant. When the dog barked, the elephant asked him to be quiet. He said, "the lion will hear you bark and kill us." The dog left the elephant and went in search of the lion. He followed the lion. When the dog barked, the lion asked him to be quiet. He said, "the hunter will hear us and kill us." The dog knew that the lion was not the most powerful creature. He left the lion and followed man. When the dog barked, the hunter praised him. He was afraid but said nothing. So the dog thought he was the most powerful creature on earth. He decided to serve man.

At the end of this simple puppet show with stick puppets the teacher can ask the children some questions or get them to repeat the story, while some of them take part in enacting the play again. It can be used to help children acquire the art of story-telling and express themselves in language. It can be used to teach them sequence of ideas and sentences. The puppets with their power of suggestion can exercise the imagination of the children to include more animals in the story. The tragic movement of the puppets can be converted into comic situations delighting the young hearts. The teacher must be alert to the reaction of the students and take advantage of the flexibility of the medium to create appropriate dialogue and involve the students in the show.

Similarly, textbook stories can be converted into dramatic situations and puppets can be used to tell stories and recite necessary rhymes. Teachers who use puppetry to teach language will realize that students will develop a taste for literature and language, acquire new vocabulary, have a love for poetry, rhyme and rhytm and display a greater desire for reading.

The Shreyas School in Ahmedabad has involved a rare combination of glove, rod, string and shadow puppets to put together the play Golgotta, based on nursery rhymes, which is modern trend in puppetry.

Non-formal Education and Puppets

In ancient India puppetry was closely related to religious ritual. Like most Eastern nations the Indian people have been steeped in ritual and ceremonies from birth. Celebrations, festivals, pomp and pageantry are a part of Indian culture. The puppet theatre was considered a suitable vehicle for teaching values. For underlying all the deviltry of traditional characters is the struggle between good and evil. To make it appealing to the ordinary people the moral concepts were leavened with folk humour.

The puppet theatre which is alive here and there in the village squares, once upheld the social values embodied in a feudal world. Today they are used for rural development as they are springs of laughter and tears, to probe the inner processes of the mind and view themes of social conflict like status of women, ideals of honour and bravery, questions of life and death. If kings of old could use puppetry to display their glory, enact their conquest and exploits, it can be used today to tell the people about heroes and heroines of modern India. The Indian government has tried to revive the art of puppetry because of its folk-appeal. Puppeteers have been engaged to write plays on small-pox, family planning, child marriage, money lending, etc. Literacy House at Lucknow has also been working to eredicate illiteracy and educate the people socially with the use of puppetry.

The Bharatiya Lok Kala Mandal runs courses for teachers, social workers and professionals.

Value Education and Puppets

It is true that children listen to pronouncements and messages through puppets more readily and with greater interest than to the precepts preached by a teacher. Hence puppets have greater value to the teacher in value education. This creative activity can also be a good starting point for self-expression, self-projection, dialogue and discussion, comparison and criticism of existing social and moral values. Stories from the Ramayana are suitable to show how man from a state of bliss forces himself to an existence of sorrow, but can regain his original glory.

Rama and Sita in Forest

The story goes that King Dasaratha of Ayodhya had a son Rama who was to ascend the throne. His wife Sita lived with them with devotion and love, obedient to her elders and faithful to Rama. They lived a life of contentment and happiness. Rama's stepmother Kaikeya, who had an ungranted boon from the king for having saved his life asked that Rama should be sent to the forest and her son be made king. King Dasaratha sorrowfully agreed. Rama went to the Dandaker forest for 14 years. His wife Sita followed him and so did his devoted brother Lakshman. They lived peacefully and happily in the forest.

One day Sita saw a beautiful golden deer. She was enchanted and wanted to possess it. She pleaded with Rama to capture the deer. Lakshman warned her that the deer was a demon in disguise. Sita had set her heart on possessing the deer. She insisted and Rama yielded. He gave chase to the deer and wandered far from the hut. When at last his arrow struck the golden deer, it called out to Lakshman and Sita to give the impression that Rama was in danger. Sita heard the cry and begged Lakshman to go to Rama's help. Sita was left alone. The demon appeared before Sita dressed as a mendicant with a begging bowl and carried Sita away.

The story can be used with puppets to show the values of obedience, filial devotion and constancy. Evil is covered with gloss and tinsel and so man succumbs to temptation. When we look for things to possess, we develop desire. The golden deer stands for the objects we want to possess, which are fleeting. We fall prey to the enchantments around us and become captives of our own senses.

These anecdotes have been taken from Indian mythology and folklore. The purpose was to show puppetry was used centuries ago and can still be used in education. Modern puppeteers and teachers can create characters to suit present day needs, grounding them in the fundamental traits of human nature, which change only in their outward form. Concern for the environmental balance, social justice, tolerance, elimination of hunger, distribution of wealth and importance of national integration are some of the themes which can be the plots of puppet plays acted out in classrooms today.

Esther Lucas

MOTIVATING INTERNATIONAL UNDERSTANDING THROUGH ART
With Special Reference to the Foreign Language Classroom

Few educators today would claim that there is no place in education for the arts.

Article 27(1) of the Universal Declaration of Human Rights states that: "Everyone has the right freely to participate in the cultural life of the community and to enjoy arts...". Participation and enjoyment depend to a large extent on what young people are exposed to.

The UNESCO Recommendation of 1974 defines education as "a process which assures the development of individuals' personal capacities, attitudes, aptitudes and knowledge". Personal qualities can only adequately be developed if the arts are included in the curriculum at some point.

Buber (1926), in dealing with the role of education claims that everyone has the ability to create, even if it is seen mainly in men of genius. This ability must be linked with human society, otherwise it is sterile.

Understanding art according to Conant (1964), and here I would add other cultures, appeals to both affective and cognitive faculties. To this end we must learn to see and perceive. We have to learn to feel and respond with emotions; we must be aware of our responses. In order to understand art we need to be able to think visually not only verbally, and we have to learn to get on with works of art we encounter.

Herbert Read (1970), so often quoted in this context, tells us that it is essential for the general welfare of people and in the national interest that creative activities should be encouraged through the practice of fine arts as well as through art appreciation.

Although it has been said (Morren 1979) that aesthetic education is something of a cinderella in the family of education, we find in some countries, such as Germany for instance, that it is an essential element in the general education of pupils within their communities. (Artistic and Cultural Education in W. Germany, 1977).

Perhaps the ability to appreciate art in its different cultural manifestations may be the key to the understanding of others which

is so necessary in the prejudice-ridden world we live in. The problem of stereotypes, referred to as "we" and "they" by Beck and Lee (1977) is a very real one. If you do not really know the other person, it is difficult to know and understand him or her.

We would like to suggest that education in the arts does contribute to international understanding and it can be incorporated into existing school syllabuses without revolutionary changes.

One of the school subjects particularly suited to this is foreign languages. In the foreign language classroom the aim of instruction today is to enable the learner to communicate in the language being taught. The emphasis is on discourse rather than on grammar, on the use of language rather than on knowledge of rules. Topics are as far as possible authentic, and motivation is created through the desire of the learner to express himself, he has to want to close the "information gap". (Johnson & Morrow 1981). If the learner wants to know something and react to it, it need not remain in the realm of literature or unconnected texts. We can present the learner with material on any topic of interest to him and his age level. The field is wide open. Art, and national cultures can be presented and used as topics for activities. This does not mean that other topics are not suitable; language can be taught through very many different situations, but since art can be used to motivate international understanding, they can both be the subject of language activities.

Some projects that can be initiated include:

International Art Exhibitions.

Not just hanging up some reproductions of well-known art, but possibly inviting schools abroad to send in their students' art to be displayed at your school. The descriptions of the participants can then be written in both the native language and the foreign language. Alternatively send your students' work to international school exhibitions and have your students get to know about the country where their work has been sent, perhaps correspond with students of that country.

Exhibitions in General:

These may present the cultures of several countries, through maps, and artifacts, and diagrams and publications. Your graphic artists

will be called into play. Photographs of the exhibitions can be exchanged with schools abroad and more contacts made.

Exchange of Albums:
Classes at all levels can prepare albums to be exchanged with schools in other countries. They demand both literary and artistic work, photography and graphic art. The albums can display any aspect of life in your country, and the class learns about the other country when the exchange album arrives from abroad. A duplicate album to the one sent away enables future generations to see what has been done. A by-product of album exchange is often exchange of tapes and correspondence.

School Newspapers
are a vehicle for literary talent and artistic ability and if they are produced in the foreign language they can be sent abroad to other schools. Some schools organize international competitions in their magazines.

The enterprising language teacher will be able to think of more ways in which to encourage communication through contacts with schools abroad. There are international organizations which assist such projects, such as the Associated Schools Project of UNESCO, and the International Schools Association. In 1979, for instance, two conferences were organized in Belgium,one for French and one for English speaking participants on the topic of Aesthetic Education and the Development of International Understanding.

Beyond the conferences and special projects there are the day-to-day classroom activities that can encourage international understanding, the appreciation of art, and the learning of a second or foreign language.

Most of the activities are intended for group or pair work and can be adapted for different levels. Some require very simple utterances or drawings and can be used for beginners. Some are more sophisticated and would be more suitable for learners who have had some years of language instruction. All the activities referred to in this paper are intended for learners of English as a foreign or second language, but they could be translated for use in any other foreign language, or for that matter in the vernacular.

The activities require various levels of thought, from simple recall through all the cognitive categories of application,

analysis, synthesis and even evaluation. We hope they may lead to the affective values of awareness, willingness to receive, responding, acceptance and commitment. (Bloom et al. 1956).

The materials required have been kept as simple as possible so that less well-endowed schools can also do the activities. Paper, cards, pens, a few postcard reproductions, and access to a copying machine is about all that is necessary. Activities are fairly short and fit in to an average school lesson.
These are some of the activities and games:

The Artist and his Country.
This is a variation of "Books and Authors". One card from among an equal number of artists, and countries where they were born, is pinned on the back of each student. They have to guess what artist or country they have on their backs and pair up accordingly. This game encourages speaking in the foreign language (if that is what is required), and gets the students into pairs for further pair work. This could be classified as a guessing game. It may also familiarise students with the names and countries of origin of well known painters.

Countries, a Creative Activity.
Hand out to each pair the names of two countries. Do not let them show the cards to each other. Each student has to draw something that would enable his or her partner to guess what the country is. They should not be allowed to draw the flag. If they have coloured pencils, so much the better. When the drawing is complete they should discuss what has been drawn and decide if it really represents the country. This activity encourages creativity, may produce a discussion on stereotypes, and may enhance knowledge about the country. Reports to the class create feedback and can be further developed by the teacher.

Discrimination Activity.
This is a group activity. Arrange postcard art reproductions in sets of four, in such a way that each set contains three works by the same artist and one by another, preferably of the same school or period. Each group of students receives one set of cards. They have to discuss the paintings and decide which one is the "odd man out", and what makes them come to that decision. Each group then chooses one member of the group to report to the class. If the teacher has large reproductions of the paintings so

much the better, if not, the postcards should be handed round, so that the class knows what each group is talking about. The teacher then hands round short biographies of the main painter in each set of cards. Each group reads about its artist, and again reports to the class. At the end the teacher can find out whether the activity created motivation for the reading. It should have done.

Getting to know a country through its artists.
Prepare sets of reproductions from one country, and hand them out to each group. The sets should be the same, possibly one picture for each member of the group. Before the class looks at the reproductions, ask them to jot down in a few words what they know about the country. Then have the groups look at the reproductions and write down what impression they get of this country from looking at the pictures. Hand out brief biographies of the artists whose work they have been examining. Let the groups add to their notes after reading the biographies. Have each group report back to the class. Discuss what they have learned This activity encourages discussion and both affective and cognitive reactions. They will probably have learnt a good deal from this activity. It can always be followed by a quiz if you like that kind of feedback.

The Passing Game.
This game is extremely versatile and can be used for any topic whatsoever. It can be used as a test or for gleaning information. If you want to choose an art topic, you can decide on a particular country, for instance Italy. Let us suppose you select Italian Renaissance artists. You will need as many as you have groups in the class, let us say six. For each artist prepare a set of five or six questions on a card, one card for each artist. The questions on each card should be of equal weight. Number the cards. Hand out the cards in order, and let the groups answer the questions on a piece of paper. Do not let students write on the cards. Together with the cards hand out biographies if you are not testing, but want your students to scan for information. They will learn to work as a group to find the answers as quickly as possible. As soon as one group has finished, ring a bell, and have the cards passed round clockwise. Continue until all the cards have been answered.

A group can signal it has finished by raising hands. At the end, cards can be collected together with the answers, or groups can report to the class, or the teacher can read out the answers and each group checks for correct responses.

Happy Families.
Sets of four small reproductions can be collected to make up this well-known game. Students see the reproductions and can get to know the works of different artists in this way. You would need a pack of Happy Family cards for each group of students.

There are of course numerous other activities dealing with similar topics, for instance Jigsaw which in language teaching involves different groups of students imparting knowledge to other students so that all have the information in the end. There are various forms of listening comprehension, in which students do selective listening and fill in grids with specific information. The challenge to the teacher is in adapting the existing vast amount of language teaching materials to the needs of the moment. There is really no great difficulty in motivating our students to communicate. International understanding through art is just one way of doing it.

Rex Andrews

IMAGINATIVE LITERATURE: ANTIDOTE TO DOGMA
With particular reference to the poetry of Wilfred Owen

Creative literature is perhaps our most important defence or antidote against destructive dogma. While literature opens up new worlds for us to inhabit, dogma and its modern counterpart ideology distort and cramp our vision, limit our understanding of ourselves and others, and lead us into ever more disastrous situations as they inevitably encounter rival dogmas and ideologies in our fast-shrinking world.

Dogmatism is the attempt to 'make...believe...' - i.e. to force people into accepting beliefs and concepts they wouldn't otherwise entertain, to create a framework to which all their thoughts and feelings about the world are supposed to be adapted; literature is the art of creating 'make-believe' worlds - open playgrounds for aesthetic enjoyment, intellectual stimulation, psychological insight and emotional renewal. Dogmas and ideologies abound, and authoritarian groups and totalitarian governments are eager to encourage or enforce conformity. In closed societies this could be achieved more or less successfully, and had some benefits in terms of security and a shared sense of belonging to the local or national groups involved. But today there are virtually no societies closed to the influence of other very different societies with alternative, contradictory dogmas, sapping credence from time-tested 'certainties' and leaving doubt and uncertainty in their wake. Or relatively new ideologies - Western capitalism and Eastern communism - stand challenging each other across an abyss of incomprehension angrily denouncing each other's weaknesses from behind doubtful strongholds of precarious nuclear arsenals poised for Doomsday.

The contraction of our world within living memory is a phenomenon without precedent; but mankind seems to be unable to grasp the implications of this in terms of human security. 'The release of atom power', said Albert Einstein, 'has changed everything except our way of thinking, and thus we are being driven unarmed towards catastrophe'. 'The solution to this problem' he adds 'lies in the heart of mankind'. Significantly the *heart* of mankind, and not the head.

But Without an ideological framework or time-honoured dogmatic system to sustain us, some may ask, how is 'the heart of mankind' to be nurtured, how can conscience be disciplined to the values by which society is maintained in equilibrium? Where will we find the means to measure beauty, truth and goodness, or the motivation to inspire love and respect for others? Without a priest to say 'Thou shalt...' (or more often 'Thou shalt not...'); or without a State pronouncement that 'the correct class view on such and such is...',how is the human heart to be controlled? How will the people be educated into orthodoxy?

There are no simple answers to this. As educationists we know that learning requires effort. This applies to moral learning as much as to academic study. For an idea or concept to become a genuine part of our experience so that we feel it in our bones, we have to work at it. For this reason a novel, or a poem or play, that poses fundamental *questions* will make more demands on us in terms of real learning and acquisition than an encyclical or decree imposed from without. For the theologians or politicians who formulate dogmas and ideologies there *is* perhaps a genuine learning element involved, provided the task is undertaken honestly; but for those required to accept their formulae unquestioningly there is no learning, only obedience.

'Believe! Obey! Fight!' the fascist slogan under Mussolini, has been the rallying call for innumerable wars and massacres throughout history. For Mussolini Fascism was a religion, and belief in its dogmas a fundamental obligation for the people. Similarly Nazism under Hitler demanded unquestioning obedience despite its leader's self-admitted unscrupulousness in promoting its formulations. 'The great masses of the people... will more easily fall victims to a big lie than to a small one', he wrote in *Mein Kampf*; and 'The victor will not be asked afterwards whether he told the truth or not. In starting and waging a war it is not right that matters, but victory.' Literature written under the influence of Nazi ideology accordingly ceased to be true literature; no longer an open exploration, it had to be bent to conform with the prevailing dogmas of race and power; no longer universal in its aspirations,

it became narrow and parochial, strident, but empty - 'a tale... full of sound and fury, signifying nothing'. But we must leave the question of 'true' and 'false' literature for the moment. The point at issue here is that state ideology, supported by the technology of political control, can severely inhibit the growth of genuine 'open' literature. Conversely, it would seem to be highly desirable to encourage the use of literature as a means of value-acquisition in education as a bulwark against the totalitarian tendencies of the modern state.

In Europe the Renaissance and the Reformation imported and created literature that questioned the closed ideological system of the Middle Ages. Dogmas that had martyred Tyndale, imprisoned Galileo and hounded Erasmus were gradually exposed to more and more searching questions as the search for truth grew more powerful than the demand for orthodoxy.

Today in Africa, the Middle East and Asia old dogmas are undergoing similar analysis, while in the so-called 'free' West new ideologies are seeking to close men's minds again from the free exploration of the values that give meaning to life. While we are told that democratic values and free speech are the most desirable benefits available to mankind, we are informed that only a steadily increasing nuclear arsonal and more powerful internal policing can guarantee them. We are reminded that concern for the weak and needy are the valued achievements of Western Christendom, bur we are offered statistics to prove that expenditure on new atomic warfare preparations is more important than the upkeep of established hospitals, the care of the elderly or resources for famine areas in the Third World.

In ecclesiastical circles the bonds of old dogmas are loosening. While in England the Bishop of London supports the ideology of the Ministry of Defence without question, the Archbishops of York and Canterbury support the appointment of a Bishop of Durham who asks questions about some of the more superstitious relics of Christian doctrine; and the World Council of Churches asks questions about armaments, apartheid and totalitarian attitudes in general. Questioning is still lawful, though not encouraged perhaps, by those in power.

In the domain of religion it is worth noting that the main teachings of Jesus, the founder of Christianity, were cast in the form of questions - questions posed in relation to stories or

parables. In the secular realm the teaching of Socrates rested upon the uninhibited questioning of accepted ideas. For the limited capacities of mankind, questioning seems to be the only viable avenue towards truth. Omniscience must for ever be denied to us: therefore closed ideologies and dogmas have no place in a genuine search for understanding of the human condition. Even the apparently 'open' process of argument depending upon thesis, antithesis and synthesis lies open to misuse, since the selection of items for the propositions and counter-propositions is all too often based upon *a priori* judgement. Logic and reasoning, valuable as they are, cannot supply all the answers to meet man's needs: like the hardware of computing-systems they are only as good as the software fed into them.

What then do men live by, if it is not their reason? What gives meaning to our brief life on earth?

It seems to me that one of the important elements (and one that is all too often ignored or played down in our educational systems, particularly as our governments get more and more anxious about economics and vocational expertise) is the element of *imagination*.Creative imagination seems to provide a key for unlocking some of our prevailing dilemmas. Imagination is the prime means towards empathy - understanding of others - underdogs as well as overlords. Imagination enabled Galileo to propose an alternative science to heliocentrism. Perhaps imagination can unblock the myopic purblindness of our technological race towards Armageddon. Imagination had enabled sensitive conscripts (such as Siegfried Sassoon and Wilfred Owen) to recognize that the concept of 'enemy' is not generic, but manufactured for political or economic ends. Imagination has enabled Psychologists (notably Carl Jung) to recognize the deep-seated elements of human identity which are shared by all mankind regardless of geographical, social, religious or other imposed cultural constraints. Imagination asks questions, not so much about facts, as about *feelings*. And, it seems to me, that we live primarily by our feelings, rationalizing the factual data that we assemble to justify the actions our emotions dictate. Love, hate, fear, jealousy, ambition, greed - these are for us, no less than for the Greek dramatists, for Christ,

Socrates, Shakespeare, Goethe or Voltaire, the driving forces of our all-too-human actions.

Literature has been well described as 'the very culture of the feelings'. If it is true that our feelings are as important as I suggest, then our access to literature which will help us to understand, come to terms with, and control, our feelings, will be of the utmost importance.

We can all benefit from an acquaintance with the arts of imaginative literature. Perhaps our politicians most of all! But if they have no time for novels and poetry - or only enough time to search out pithy quotations to justify their policies - then those they govern, the electorate, need the widest and deepest possible acquaintance with imaginative literature, so that they become imbued with its questing spirit, averted to the continuing dangers of 'man's inhumanity to man', and sensitized to the shared needs and powers of mankind at large.

Before considering briefly some specific examples of relevant literature selected from the poetry of Wilfred Owen, it is perhaps necessary to put in a word of caution. There is no *guarantee* that the reading of literature, however good, will make men and women better. Goebels (Hitler's Chief of Propaganda) was wel-read in Shakespeare and Goethe - a man of High Culture by most external standards - yet his gifts and insights were prostituted to bigotted and destructive ends. Imaginative literature can increase our scope and our potential for sensitivity and understanding; it cannot direct its use. Established literature can be used to bolster dogmatic systems, but only in the absence of a public educated to recognize such misuse. Again so called 'literature' can be specially written in such a way as to incorporate dogmatic or ideological assumptions, and so present them in the guise of openness. Public education needs to take this also into account. How, then, can we recognize genuine creative literature and its propagandistic counterparts?

'Good' imaginative literature, it seems to me, should be *open* (rather than ideologically closed), *concrete* (rather than abstract), *Ironic* with human tension and paradox (rather than oversimplified in orientation and characterization),

explorative (rather than fixed in preconceptions), *life-enhancing* (rather than ultimately destructive and nihilistic), *universal* (rather than parochial and partisan). It should be (in Matthew Arnold's words) *a critisism of life* (questioning both the values, and the relation of men and women to the values they voice). But such statements are themselves too dogmatic to stand without illustration and discussion. I propose to discuss them primarily by illustration from the work of one author, the poet Wilfred Owen, because the issue of war to which he addressed himself in the early part of the Twentieth Century has become the most vital issue of the latter end of the Century, and one which has given rise to some of the most curious and fearsome dogmas, as well as to a rich harvest of imaginative literature.

Let us see how these principles apply in relation to Wilfred Owen's dealing with the concept of 'enemy' to begin with. We know from the study of Jung, or from the prophetic poetry of William Blake, how the individual can manufacture an enemy from his own 'shadow' by projecting onto another person or group those attributes that he has rejected and suppressed from the totality of his own personality. Similarly, we can see demonstrated in Arthur Miller's play *The Crucible* the truth of Eric Fromm's dictum: 'Destructiveness is the outcome of unlived life'. The deeper and more unconscious the repression of the 'unlived life' fermenting in the 'shadow' the crueller the hostile behaviour towards the personal, social or national 'enemy' created. In a profound poem, 'Strange meeting', rich with imagery and symbolism, Wilfred Owen breaks through the psychological and ideological presumptions of 'enmity'. It is worth remembering, as we read the poem, that Wilfred Owen was a volunteer officer, not a conscript, in the First World War. His poems arise from first-hand experience of the horrors of trench warfare. It is also worth remembering that Owen was one of the war's victims. Having gained the MC 'for conspicuous gallantry and devotion to duty' he himself was killed on November 4th 1918, a week before the Armistice...

Strange Meeting

It seemed that out of battle I escaped
Down some profound dull tunnel, long since scooped
Through granites which titanic wars had groined.
Yet also there encumbered sleepers groaned,
Too fast in thought or death to be bestirred.
Then, as I probed them, one sprang up, and stared
With piteous recognition in fixed eyes,
Lifting distressful hands as if to bless.
And by his smile, I knew that sullen hall,
By his dead smile I knew we stood in Hell.
With a thousand pains that vision's face was grained;
Yet no blood reached there from the upper ground,
And no guns thumped, or down the flues made moan.
"Strange friends," I said, "here is no cause to mourn."
"None," said that other, "save the undone years,
The hopelessness. Whatever hope is yours,
Was my life also; I went hunting wild
After the wildest beauty in the world,
Which lies not calm in eyes, or braided hair,
But mocks the steady running of the hour,
And if it grieves, grieves richlier than here.
For of my glee might many men have laughed,
And of my weeping something had been left,
Which must die now. I mean the truth untold,
The pity of war, the pity war distilled.
Now men will go content with what we spoiled,
Or, discontent, boil bloody, and be spilled.
They will be swift with swiftness of the tigress.
None will break ranks, though nations trek from progress.
Courage was mine, and I had mystery,
Wisdom was mine, and I had mastery:
To miss the march of this retreating world
Into vain citadels that are not walled.
Then, when much blood had clogged their chariot-wheels,
I would go up and wash them from sweet wells,
Even with truths that lie too deep for taint.
I would have poured my spirit without stint
But not through wounds; not on the cess of war.
Foreheads of men have bled where no wounds were.

I am the enemy you killed, my friend.
I knew you in this dark: for so you frowned
Yesterday through me as you jabbed and killed.
I parried; but my hands were loath and cold.
Let us sleep now...."

Here is literature powerfully erosive of the prevailing political dogmas and ideological assumptions. Its explorative nature is facilitated by its use of the fantasy world of the dream experience. Its life-enhancing values are expressed in terms of love and laughter, truth and friendship. Its criticism of life is measured by the assertion of these universal values and the rejection of parochial and chauvinistic partisanship. And the whole is couched in powerful terms of irony, tension and paradox: 'the march of this retreating world'; 'trekking *from* progress', 'content' with what we 'spoiled', 'the undone years' (of several potential). And finally the rich paradox of: 'I am the enemy you killed, my friend'.

Another poem based by Owen on his experience - this time experience of a brief spell during the war when he was posted home on sick leave - is called 'Disabled'.
I have only space to extract some lines from it to make my point.

from: Disabled

He sat in a wheeled chair, waiting for dark,
And shivered in his ghastly suit of grey,
Legless, sewn short at elbow. Through the park
Voices of boys rang saddening like a hymn,
Voices of play and pleasure after day,
Till gathering sleep had mothered them from him...
* * *
Now he will never feel again how slim
Girls' waists are, or how warm their subtle hands;
All of them touch him like some queer disease...
* * *
One time he liked a blood-smear down his leg,
After the matches, carried shoulder-high.
It was after football, when he'd drunk a peg,
He thought he'd better join. -He wonders why.
Someone had said he'd look a god in kilts...

* * *

Smiling they wrote his lie; aged nineteen years.
Germans he scarcely thought of; all their guilt,
And Austria's, did not move him. And no fears
Of Fear came yet. He thought of jewelled hilts
For daggers in plaid socks; of smart salutes;
And care of arms; and leave; and pay arrears;
Esprit de corps; and hints for young recruits.
And soon, he was drafted out with drums and cheers.

* * *

Some cheered him home, but not as crowds cheer Goal.
Only a solemn man who brought him fruits
Thanked him; and then inquired about his soul.

The vivid concreteness of this poem is perhaps its most striking feature. I thought of it a week or two when I saw a French ex-sailor, 'mutilé de la guerre', limping sombrely into a colourful village fête in his regulation blue uniform. But Owen's representative image, though no less real, is starker. His crippled soldier sits in 'his ghastly suit of grey', legless and armless in a wheelchair, musing on his shattered past as he waits for the dark and for someone to put him to bed. Here, concrete images point the irony of the man's situation. The voices of boys playing in the park contrast with his helpless solitude. To touch or be touched by a girl is no longer a delight, but a grim reminder of his plight: they 'touch him like some queer disease'. The occasional 'bloodsmear' that had been a cause of pride in his youthful football playing contrasts with the blood drained from him with the loss of his limbs in the trenches. The irony is intensified in the criticism of life that points out the values negated by the society that has destroyed this victim, and the hypocricy of the recruiting officers as 'Smiling they wrote his lie; aged nineteen years', and the contrast of the crowds who saw him off 'with drums and cheers' with the few who 'cheered him home' - epitomised by the 'solemn man who brought him fruits and *Thanked* him ... and then inquired about his soul'.

A third poem by Owen that brings out the force of literature in counteracting chauvinistic dogma is 'Futility'. In this case

it is the explorative nature of the questions asked, the universality stressed by its cosmic implications, and the irony of the past and present circumstances that make their point so simply yet forcefully.

Futility

Move him into the sun -
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.

Think how it wakes the seeds, -
Woke, once, the clays of a cold star.
Are limbs, so dear-achieved, are sides,
Full-nerved - still warm - too hard to stir?
Was it for this the clay grew tall?
- O what made fatuous sunbeams toil
To break earth's sleep at all?

The dead soldier had evidently been a young farmer in England, accustomed to rising early with the sun. Now, as he lies stiff in the snow, the sun can be of no further help to him. 'Why?' asks the poet, after the cosmic achievement of the sun to 'wake the clays of a cold star', and the loving embraces of parents in cooperation with this creative force to achieve human life, should this life then be sacrificed by society in pointless conflict?

- 'O what made fatuous sunbeams toil
To break earth's sleep at all?'

Finally I want to quote a poem that brings together all these literary features - concreteness of detail, criticism of life-values, universality and explorative openness - in a shattering denunciation of the widely-accepted dogma: 'Dulce et decorum est pro patria mori' - 'It is sweet and fitting to die for one's country'. We have only to witness the plethora of war memorials as we pass through the towns and villages of Europe, to see the scrolls of honour on school walls, to listen to the catalogue of national anthems old and new to

recognize the power exerted by this strange, ancient and deeply-entrenched dogma. The fact that it really means 'It is sweet and fitting to *kill* for one's country' (the 'dying' being the result of this readiness) is usually politely ignored! Here is Wilfred Owen's poem 'Dulce et Decorum Est...'

Dulce et Decorum Est...

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs
And towards our distant rest began to trudge.
Men marched asleep. Many had lost their boots
But limped on, blood-shod. All went lame; all blind;
Drunk with fatigue; deaf even to the hoots
Of tired, outstripped Five-Nines that dropped behind.

Gas! Gas! Quick, boys! - An ecstasy of fumbling,
Fitting the clumsy helmets just in time;
But someone still was yelling out and stumbling
And flound'ring like a man in fire or lime...
Dim, through the misty panes and thick green light,
As under a green sea, I saw him drowning.

In all my dreams, before my helpless sight,
He plunges at me, guttering, choking, drowning.

If in some smothering dreams you too could pace
Behind the wagon that we flung him in,
And watch the white eyes *writhing* in his face,
His hanging face, like a devil's sick of sin;
If you could hear, at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Obscene as cancer, bitter as the cud
Of vile, incurable sores on innocent tongues,-
My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie: Dulce et decorum est
Pro patria mori.

I think the poem needs no futher comment from me.

I recognize the limitations of illustrating my argument from a handful of poems written some seventy years ago. But

it seems to me that Owen is speaking as much to us as to his own generation. We may ask the same questions: 'Was it for this the earth grew tall?' or 'What made fatuous sunbeams toil to break earth's sleep at all?' about Hiroshima and Dresden; about the reign of the Ayatollas in Iran; about the sectarian-justified strife in Northern Ireland; about the intermittent conflicts between Muslims and Hindus and Sikhs in India; or about East-West relations. There must be values higher and more universal than the divisive dogmas expounded by the proponents of these embattled partisans.

Religious dogmas seeking to 'express the inexpressible' divide men of different creeds. Political dogmas and ideologies oversimplifying the complex realities of social and economic life hold nations and power-blocks to ransom against each other. Workers and management prefer self-justifying slogans to imaginitively shared exploration of changing circumstances. Even in education rival dogmas and '-isms' swing pendulum-like from one extreme to another. We gather together behind over-simplified slogans for the sake of solidarity and security forgetting that in the long term their necessary over-simplification will make them divisive.

Imaginative literature, on the other hand invites us to share experiences without seeking to command our allegience. Novels, poems and plays, written with genuine openness and respect for the complexities of life, offer us maps of human experience without telling us which routes to take. We find our own emotional and moral experiences mirrored, compared and contrasted among the experiences of the characters presented. And though we encounter these experiences alone (since reading is primarily a solitary activity) we find a reassuring sense of unity with the rest of mankind in the process.

Some lines of the German writer Frederick Schlegel seem to me to be relevant here. Nearly two centuries ago he wrote:

'Durch all Töne tönet
Im bunten Erdentraum
Ein leiser Ton gezogen
Für den, der heimlich lauschet.'

A very loose translation of this gives us something like:
'Through all the tones of this world's many-coloured dream
there sounds one soft, sustaining note for the secret
listener...'

Or more strictly:

> 'Through all the tones intuned in
> This many coloured earth-dream
> A gentle sound merges
> For the one who listens secretly.'

If we read widely, crossing the cultural barriers of East and West, North and South, so-called developed and developing countries' literature and both ancient and modern writings; and if we read sensitively as well as critically, we learn to take delight in the paradoxical diversity of life - and find in 'this many-coloured earth-dream' a common strand of understanding.

Frank A. Stone

EDUCATIONAL PERSPECTIVES IN MODERN WEST INDIAN NOVELS

Many West Indian novelists during the last fifty years who write fiction set in their home societies of the formerly British, English-speaking Caribbean, have produced works of social realism or protest that include images and themes about education. These novelists were themselves the products of colonial education based on premises of superiority and suppression, and it is the processes of such a system that they present in their works. But they are affected by the colonial regime in yet another way in that their novels were almost all published overseas.

Writers seldom wield much power or authority. What they do have, however, is the ability to convey concepts and images. Through these vehicles, it is possible for them to have an impact on how the people in a society at a particular time percieve conditions and possibilities. In other words, through the personalities of the characters in their novels and the plots that they unfold in these narratives, their readers can recognize their own situation and the options for action that it contains. Indirectly, these insights may become the basis of new policy in the form of educational laws, rules or regulations; or program and practice reforms by changing the curriculum and instruction.

Literary sociology can have several useful functions for educators. First, inquiries of this type focus attention on bodies of literature that ought to be better known and more widely taught - in high school, for example, or university English or Social Studies courses. It is especially important that units in which they are featured be taught in communities where there are many West Indian young people, but it is also important for cross-cultural awareness and understanding that they be included in other places where there are few, if any, West Indians present. Second, it is vital that studies of this type become a part of the preparation of professional educators. As individuals who will be entering the teaching profession are forming their outlook and shaping their instructional methods, familiarity with portrayals of teaching and learning in works of fiction can

contribute very valuable new insights and sensitivities. Also, of course, studying educational themes in the literature of some other part of the world is a route for comparative and international education that could help make teachers less culture bound.

Our present format is to present works of fiction that portray educational processes in five societies: Barbados, Belize, Guyana, Jamaica and Trinidad. Then an attempt will be made to identify findings regarding four research questions:

1. How have indigenous writers of fiction in the English-speaking Commonwealth Caribbean generally portrayed education in their homelands since the 1930's?
2. What themes are articulated by West Indian novelists related to education?
3. What implications for changing and reforming education in the Commonwealth Caribbean since independence can be drawn from these literary works?
4. What insights do these writers give about the adaptations that West Indians who immigrate to Canada, the United Kingdom or the United States must undergo in the educational domain?

Barbados

In his novel *In the Castle of My Skin* , George Lamming gives his readers a fictionalized autobiography of his island childhood and youth. It was a world in which gangs of black boys might taunt a 'white gentl'man' but could count on a thrashing from their mothers if word of their misbehaviour reached home. After one incident, Lamming records this dialogue:

'What you going to do?' I asked him.

'I dont't know,' he said. He dropped his head and stared at the frayed edges of the sack.

'She (the boy's mother) says she'll beat the life out of you when she catch you,' I said.

'It ain't the first time she say that,' he said.

'But she will do it this time,' I said. 'Look the blow she give you in the ear.'

'I ain't got feelings any more,' he said. 'I get sort of

> hardened to it.' He looked up and smiled. His face was wet and heavy and remote.
>
> 'But I won't ever hit her back,' he said, 'whatever she do me I won't ever hit her back.'

This repartee communicates several points. Laming portrays a mother-centred child rearing culture - possibly one in which single parent households are common. Within this society, the social order is maintained by sanctions from the parental generation that often involve physical punishment, or at least its threat. It is a stratified society where parents and children both have learned the rankings, although the elders seem to accept their disadvantaged position while the sons are rankled enough by it to ridicule a white man. Finally, the conversation illustrates 'syntactic interference' in a socially divisive linguistic situation. It takes place using the local English-based Creole spoken throughout the island alongside the officially recognized 'Queen's English' taught in schools.

Like children everywhere, the Barbadian kids explore their sexuality, much to the consternation and disgust of their putitan elders. One incident where three boys showering under a single tap at the public bath are innocently exploring their new-found virility ends with the arrival of the supervisor. 'Get your clothes on and go. And don't come back,' he orders them indignantly. His indignation is prompted not so much by the boys' sexual experimentation as from fear of its implications for himself. 'That's what they've come here for. To get me into trouble,' he muses,'That's what they're like. You can never take chances, never, never, never.' Lamming concludes the episode by implying that Barbados is a 'tight little island.' Young people must learn this early.

Later Lamming takes his readers to school where we can observe British colonial education, a collaboration between the civil and ecclesiastical establishments. The school hierarchy becomes evident, with the school department officials at the top, ranked according to the levels they instruct, their breeding, color and schooling. Later in the novel the stratification system among the children and young people will also become evident. The actual functioning of this school system will be illustrated by describing the events that would take place on a 'special occasion' such as Empire Day or the

Queens birthday on May twenty-fourth.

> The school wore a uniform of flags: doors, windows and partitions on all sides carried the colours of the school's king. There were small flags and big flags, round flags and square flags, flags with sticks and flags without sticks, and flags that wore the faces of kings and princes, ships, thrones and empires. Everywhere the red and the white and the blue. In every corner of the school the tricolour Union Jack flew its message. The colours though three in number had by constant repetition produced something vast and terrible, a kind of pressure or presence of which everyone was a part.

Lamming thus presents two overlapping educational alienation systems. One of these is the overall, "vast and terrible... pressure or presence of which everyone was a part." This is the imposition of standards and values that are external to the colonial society, yet sanctioned with an extensive ideological and symbolic structure - the flags upon flags upon flags of the decorated school. The other alienation system is comprised of the Barbadian elders who allow themselves to collaborate with the colonial regime. The bath house attendant is one example, and most of the teachers and school administrators are others. In large measure due to their conforming to it, the system clatters along even though its metropolitan center is thousands of miles away and Barbados is clearly way out on its periphery.

At the conclusion of the novel, Lamming's mother is preparing him to leave for Trinidad in order to further his schooling there. He is considered relatively fortunate, because many of his schoolmates will have no opportunity for further education in Barbados, and a few will be able to study in Bridgetown, the local capital, which is not as prestigious as going off-island. Others, however, will have been able to obtain one of the few scholarships for study in Britain or the United States - the pinnacle of their aspirations.

Those who stay are the disadvantaged and docile. It is a prescription for on-going cultural decline, with those remaining on the island losing their ideals to become small-scale exploiters in the struggle to get ahead in such a tiny society with very limited opportunities for advancement.

Belize

The author, Zee Edgell - a woman who grew up in Belize in the early 1950's - writes in *Beka Lamb* about a young black teen-aged girl growing up while Belize was still a British colony. But times were changing. The opening paragraph presents one component of change:

> On a warm November day Beka Lamb won an essay contest at St. Cecilia's Academy, situated not far from the front gate of His Majesty's Prison on Milpa Lane. It seemed to her family that overnight Beka changed from what her mother called a 'flatrate Belize creole' into a person with 'high mind.'

The novel portrays education in a colonial society. In this case the school is Roman Catholic. Beka is growing up just as the independence movement is forming. She observes anti-British demonstrations and riots, and is told that, '...people like us don't like the British anymore.'

> This was news to Beka. Things British had nearly always been things best. Beka's notion of British was a glimpse of Sir John and Lady Radison on the Battle of St. George's Caye Day the year before she entered St. Cecilia's, when the elementary schools, partly funded by the Government, assembled for their annual march to Government House. ... She thoroughly enjoyed marching to the blaring brass bands along the streets packed with crowds of wildly cheering people, their upheld umbrellas undulating and shimmering like an unending rainbow all along the route. She shook her Union Jack vigorously at relatives, friends and acquaintances calling to her from windows and verandahs swathed in red, white and blue cloth .

We recognize the ambivalence of the Belize children facing the symbols of the Empire.

> The Governor's medals glittered against the stiff white uniform, the plumes of his helmet dipped slightly as he saluted the cheering schools. Lady Radison's face was shadowed by her wide brimmed hat, as she waved a gloved hand to the children who shouted, 'Hip, hip, hooray!' A few of the ruder ones amongst them sang under their breaths, 'Dog di walk, and puss di talk and rabbit deh

> behind, O!'stifling their giggles and swinging their arms with exaggerated vigour as they swept past the Governor and his wife.

According to the imagery of this novel, apparently the Belize younger generation found themselves poorly equipped pawns in an external power struggle. One of Beka's classmates who got out of line had become pregnant and was sent away from the school and community. Eventually, she learned of her death. The lesson for Beka was that only by conforming to the expectations and moral standards of the society could she survive.

At the end of the novel, Beka is receiving the medal she won in the school essay contest. As it is pinned on her uniform, she realizes that Toycie, the girl who got into trouble, actually had the capacity to exceed all of her peers. When Beka leaves school she passes the jail where Belize leaders have been serving time for sedition against the British. The author implies that just as Beka had matured and come to the point where she could be authentic, so too her society was just then maturing to where the people could struggle for self-government,...'and after that, who knows?'

Guyana

The fiction depicting educational themes in Guyana conveys a unique brooding quality in which the vast, impenetrable interior of the country stands in contrast to the few scattered coastal outposts of European civilization. As Wilson Harris remarks in *Palace of the Peacock* , 'We stood on the frontiers of the known world, and on the self-same threshold of the unknown.' Here rivers are the main travel routes, with only a few trading posts or missionary stations on their banks, amid huge reaches of sub-tropical vegetation untouched and uncontrollable by humans.

In *The Whole Armour* we find the people of Guyana linked in a dramatic confrontation between the powers of nature and the incongruent cultures of the various peoples who have come to the country: British, Dutch, African, Portuguese, East Indian and many others.

Edgar Mittelholzer's autobiographical *A Swarthy Boy* contains rich descriptions of the Geneva Academy in New Amsterdam, the

private high school run by the Canadian Mission, which in 1922 (when Mittelholzer was describing it)'...had a mixture of every class, creed and race in the colony. Anglican Chinese, Roman Catholic, Portuguese, Hindu-Moslem-into-Christian East Indians, black boys of Wesleyan, Presbyterian, Anglican or Congregationalist origin, and coloured middle-class boys ditto. The masters had originally been Canadians only, but now there were olive-skinned local-born masters as well as Canadian.' *Shadows Move Among Them*, a novel set in a mission station located along the bank of a river in the interior of the country presents a mood of overwhelming impermanence. It is as if the learning were taking place on a trek, and the teacher and students will soon melt into the surrounding forest.

The order and bureaucracy imposed by the Europeans are in never-ending tension with the untrammelled wilderness of Guyana that surrounds the tiny outpost of European enlightment. As the novel draws to its conclusion the discovery is made that worker ants are undermining the mission buildings. Thus, among other means, Mittelholzer communicates to his readers the incongruities between the Guyanan environment and the super-imposed European civilization. The Europeans, as well as the African and Amer-Ind natives, are portrayed as fearful and guilt-ridden, and the fundamental interfacing among the various cultures is ad odds.

Jamaica

In *Banana Bottom* (1933), Claude McKay depicts the return of a Jamaican girl, Bita Plant, to a small country town, Jubilee, and a mountain village known as Banana Bottom. Informally adopted by British missionaries, Bita had had seven years of schooling in England - the mother country. The novel portrays the clash between Bita's acculturated ways and the life-style of rural Jamaica.

It also depicts, among other things, the conflict between the missionary who represents the colonial religious establishment, and the squire, who is a secular humanist. We can suspect that this same battle has been fought many times in Jamaica, among the British and, as a result of their long presence, among Jamaicans as well.

As the novel progresses, Bita Plant establishes her autonomy from her missionary sponsors, and the Squire helps her to be able

to turn away from the rigid life of the mission, asserting her independence. She has been able to re-Jamaicanize herself, and marries a local farmer who has little schooling and no western refinement. McKay implies that what she has learned since getting back to rural Jamaica is at least as much as what she had got during the seven years when she was at school in England.

In *The Hills Were Joyful Together* by Roger Mais, we encounter a flawed and grotesque civilization in which a high technology of automation and cybernation is unable to meet the basic needs of many disadvantaged human beings. Nature has provided the necessary raw materials, but human greed and exploitation have brought about disaster. Mais vividly communicates the deformative and constrictive impact of living in impoverishment. He portrays the overwhelming evil of the Jamaican slum environment by symbolic comparison with one of its prisons.

> 'In a sense a prison...is a very interesting institution (the Chaplain remarks), it provides a curious sidelight to the human character. It was conceived as a place of detention and punishment. Not as a hospital for morally sick people, a place of rehabilitation. It is like taking your consumptive old grandmother, and burying her, to cure the disease.'

As Mais sees them, the 'yards' of Kingston are, in effect, way stations to such prisons. People are 'buried' in them,too.

Trinidad

When we turn to explore the educational perspectives in novels about Trinidad, there is an embarassment of riches. At the inquirer's disposal are a number of Michael Anthony's work of fiction, *Ninty Alley* by C.L.R. James, Earl Lovelace's *The Schoolmaster*, and many novels by V.S. Naipaul and Shiva Naipaul. Clearly, the themes related to education have been important ones for Trinidad writers.

In *The Year in San Fernando*, Anthony deals with the dynamics of a boy growing up in a single-parent, mother-dominated household in the rural interior of the island. The narrative traces the boy's 'awakening' and maturation during one year when he passes from puberty to adolescence. The reader follows the seasons of the year, which become symbolic of the changing relationships

between the boy and his employer. Possibly these relational images are meant to suggest the various stages of the relationship between the imperial 'mother country' and the emergent self-confidence of its colonial 'adolescent', Trinidad.

Episodes that provide little glimpses into the daily round at a school in Trinidad occur throughout the novel, as well as many instances of informal learning. Apparently the school had little to offer the central character, Francis, at this time. He finds, as the novel progresses, that relative affluence and schooling don't necessarily enable people to behave well toward one another.

Similar themes are presented in Anthony's other novels. *Green Days by the River* is about Shellie Lammy, a black Trinidadian sixteen-year-old growing up in the rural village of Pierre Hill. Shellie's father wants the boy to go back to school. But we learn that this is impossible. Already past fifteen, he is considered a drop-out so the school authorities won't re-admit him to study for the first-year teacher examinations which would give him a chance for upward mobility.

Another interesting aspect of *Green Days by the River* is the portrayal of the various schools as community social centres. Even though he isn't attending school, Shellie goes to the 'Discovery Day' celebration at the Mayaro Government School. The boys in the town seem to make use of the school sports ground. The *pelau* party on Christmas night where Shellie gets drunk and doesn't wake up until Boxing morning is among school friends. He has been included even though he is an outsider. And when Shellie entertains Joan, he takes her to the school fair on New Years Day. In summary, according to Anthony, schools in Trinidad have a very important social function in their communities.

In *The Games Were Coming*, portraying sports competition in Trinidad, Anthony is probably suggesting on a symbolic level the academic competition for admission and scholarships to higher education, and the constant positioning for good jobs and better opportunities that characterizes a small, socially stratified Caribbean island society.

One of the images Anthony uses again and again in *King of the Masquerade* is the Jour Ouvert band playing the song 'School days are happy, happy days'. The words become ironic because

in the novel they suggest the induction process of formal Trinidadian education, through which the youth are alienated from their own roots, symbolized by the bacchanal atmosphere of Carnival. The novella concludes with a dramatic personal confrontation between the young principal character and his father suggesting the depth of the struggle between modern European 'civilization' and the unrepressed African heritage in Trinidad.

Minty Alley by C.L.R. James concerns another stratum of Trinidadian society, the lower class but economically solvent dwellers of an urban alley. A process of mutual enlightenment takes place as the relatively well-educated hero is exposed to completely new experiences in the 'yard'. Although he has much to learn about the practicalities of life in the yard, Haynes (the hero) knows that his superior schooling and masculinity give him an advantage over his friends and neighbours.

Other dimensions of education in Trinidad are portrayed in *The Schoolmaster* by Earl Lovelace. Here, the plot is centered on the opening of a new elementary school in the rural village of Kumaica, that formerly lacked any educational institution whatsoever. The educational ideals are contrasted with the grim realities in Lovelace's novel. As the plot unfolds, we find out that the schoolmaster who is sent to Kumaica begins with high idealism but is soon involved in the local gossip and village intrigues, and with the school comes a new type of materialism and greed. The pure and simple ways of the past are gone forever, and with its touch of modernity, Kumaica also acquires new forms of deceit and corruption. In particular, Lovelace shows how schooling the children of parents who are illiterate and lacking in any kind of formal education can cause a serious generation clash. The provision of adult learning opportunities, even if they were accepted, does not mitigate this deep social problem. Also, the newly literate youth have greatly increased aspirations. If the society fails to give them better opportunities to get ahead than their parents had, massive dissatisfaction will result.

The novels of the two Naupaul brothers portray the East Indian aspects of education in Trinidad, among many themes and images. Some of the most memorable passages occur in *The Mystic*

Mascur by V.S. Naipaul. They suggest, however, that Naipaul has a rather low opinion of the quality of people who are likely to become elementary school teachers in Trinidad. Naipaul also contrasts the lack of any real erudition with the hero's ability to stage a show and deceive the public. He may mean that much of Trinidadian education is sham and not substance.

V.S. Naipaul's *Miguel Street* and other works of fiction are equally rich in educational themes, but it isn't feasible to analyze them in this article.

The Chip-Chip Gatherers by Shiva Naipaul, his brother, seems to suggest that for the commercially oriented East Indians of Trinidad, the 'frills' of a traditional British education were superfluous. For this constituency, learning is instrumental and they are more concerned with getting into a productive vocation than they are with grooming themselves for the white collar professions. Strangely, however, Naipaul has little to say about trade schools and vocational education. But then, he was writing a novel, not undertaking a survey of education in Trinidad.

A Summary of Findings and Conclusions

Reflecting on the educational perspectives contained in these works of West Indian literature makes clear similarities and differences in the five Caribbean societies that were included. They are, of course, similar in having had a British colonial past that is still reflected in their school systems. However, it is evident that the novelists regard the British impact on education as having been greater in Barbados, Jamaica and Trinidad; and somewhat less in Belize and Guyana. Also, all of the West Indian societies studied are culturally, ethnically and racially diverse. In Barbados, however, the novelists portray a society bifurcated among the progeny of British white planters and their Afro-American workers. The single novel about Belize presents a society of black civil servants and workers, ruled by a white colonial administration. Guyana is presented as a complex society with a few Europeans, many blacks and many Amer-Inds. Although the East Indian presence in Guyana is mentioned, it isn't central to these accounts. Jamaica is another former plantation society with a white and black cleavage, but the other critical dimension is the radical

difference between the rural towns and villages, and the "yards" or slums of Kingston. Finally, Trinidad is portrayed as another tri-part society - black, East Indian, white - with a complex socio-economic class structure.

As the novelists perceived it, schooling was certainly a main bulwark of the colonial regime. They present school systems that are quite selective, especially after the basic elementary level, and that act as a means of stratifying the population. Those with little or no schooling perform menial tasks. Those who have secondary credentials can aspire to white collar positions as government clerks and salespeople. Young people who can attend prestigious high schools or get into higher education in the Caribbean region can occupy the lower professional strata. And those who are able to study abroad in Canada, Great Britain or the United States will probably "make it big" if they return to the West Indies. The problem, of course, is that this group represents many emigrants from the region who are part of its 'brain drain.'

As we might expect, most of the educational programs that are described by the novelists are quite traditional. Many informal types of learning are identified, and there is an occasional non-formal program of instruction brought into the narrative. But there is a striking lack of any references to early childhood education, special education or vocational/technical education. Of course, we cannot expect writers of fiction to present thorough surveys of national education systems. If their works are to have verisimility, however, the conditions that they describe cannot substantially differ from the ones that their West Indian readers know pertain in their homelands. It therefore seems likely that these aspects of the educational systems in the English-speaking Caribbean were relatively weak at the time these novelists wrote.

Almost uniformly the writers present schooling processes that are alien to the West Indian learners. The supervisors and administrators are very distant from the general citizenry. Most of the teachers who have been portrayed are themselves marginal people; certainly not the 'cream of the crop' in any of these countries. Often, for them, teaching is only a transitional stage on the way to achieving a more respected

and rewarding professional position. Although they may begin with ideals, they very quickly loose them and become grubby materialists who exploit any crumbs of power that fall to them.

We can conclude that although the school systems of the formerly British West Indies and the United States are both English-speaking, they actually have few other things in common. Comprehensive institutions seem to be uncommon on the secondary level in the Caribbean, while they are standard in the United States. West Indian immigrant children who enter American schools, therefore, will probably benefit from a thorough orientation to the comprehensive system. Also, the instruction methods and classroom management approaches are likely to be very different for this constituency in the United States. In many cases the West Indian parents emigrate from the Caribbean in order to obtain better educational opportunities for their children. Because the types of higher education available in American communities are so different from those offered in the West Indies, however, they and their children would probably benefit from more general counseling than many American high schools are likely to provide unless the special need has been recognized. Also, the range of career opportunities is very large in the United States, in comparison with the more restrictive vocational options in the Caribbean.

IV ART AND HUMAN ENVIRONMENT

Safia Sultana

ART AND HUMAN ENVIRONMENT

Since pre-historic times one of the basic needs of human beings has been to find a means of expression. Limited at first to mere guttural sounds and physical gesticulations, the range gradually increased to include drawing on the walls of caves and carving images from stone. Gradually through the ages these means have been extended until, today, expression through the various arts is recognised as part of the core of our culture. Art is a fundamental part of the daily life of practically every person.

The presence of art in every day life is universal. The community abounds with its various expressions; the home, the school, the whole environment is permeated with its influence.

Until recently however., most people believed that art existed apart from daily life. Gradually the meaning of art has expanded to include home decoration and beautifying every sphere of community life. Today, art is recognised as potentially one of the most invigorating forces of society. It will not be out of place to discuss at this stage McHarg's question on the dominant position of people in the environment. Whatever it was that created the universe in all its infinite parts and power, it was done without the hand and mind of human beings.

Hopefully some means of mitigating the all pervasive threat of instant extinction will be found. But even if this hangs over us for many years to come, we face a lingering death from self-poisoning, that is, the poisoning of air by nuclear tests, water and land by man-made pollutants. And as if this poisoning were not enough, we destroy natural resources,that is, soils, forests and those which make up the essential constituents of life. Nature is indifferent to us in its own violent ways whether earthquakes, cyclonic storms or fire. In some things nature is totally dominant as in death. But in many other ways, human beings are dominant in that they can destroy the environment especially those parts which were nature-made.

The question now arises: can we say how artists, architects and designers may become a force in the struggle for developing an environment ethic?

Marshall McLuhan identified such a role for the artist in his introduction to the second edition of *Understanding Media:*

> "As our proliferating technologies have created a whole series of new environments, men have become aware of the arts as "anti-environments", or "counter-environments" that provide us with the means of perceiving the environment itself... Art as anti-environment becomes more than ever a means of training perception and judgement."

But we can develop the capacity to use art as a humanizing force in understanding and improving the quality of life. There are trends we can identify that are quite clearly predictable as McFee mentioned in his article 'New Directions in Art Education'. They are the result of over-population, decreased natural resources and inflation on a world-wide basis.

1. We are all going to have to share our space and our resources with more people.
2. We have to design our space with less use of resources.
3. We have to be able to design for the uniqueness of individuals and groups.
4. We have to design for processes of changing life styles.
5. We may no longer be able to indulge in the luxury of art for art's sake.
   We must be equally concerned with art for humanity's sake. This requires a broad and flexible extension of our concepts of what art is.
6. We must find ways to stimulate creativity and flexibility in design without wasting scarce and expensive materials.

To bring this discussion to a more practical level, let us focus on environmental design.

First let us discuss some problems of urban that are particularly critical. Robert Pitts, a scholar on the subject of organisational problems, cites mistakes in transferring the values of an agrarian society, which grew out of the necessity for people to be very independent to survive in rural areas, to the city where everyone is intricately interdependent. He cites that the systems of government and education in the cities are borrowed from the agrarian situation and do not fit the complex interdependence of the city. In education do we prepare students to deal with the problems of interdependence? Do we encourage them to create art with a concern for its impact on others? Do we help them develop the capacity to make a unique environment for themselves that does not destroy the unique environment of their neighbours? We are faced with the difficulty of preserving independence so

essential for democratic processes, in an urban situation where interdependence is the basic factor. There are three distinct values about social systems, which are found in urban areas - individual autonomy, interdependence, and communality.

1. Those who adhere to the value of environmental autonomy have assumed that the city would take care of itself by the work of individuals. This has not worked. It has led, in many cases, to environmental chaos, as resources decrease and prices increase.
2. Others recognise the value of interdependent problem solving. This requires a high level of understanding on every urban citizen's part. Students of today must become aware of the relationship between aesthetic considerations and economic and political ones.
3. Environmental communality means leaving all decisions to the state and tends to result in over-ordered situations to which the individual must adjust, and in which the degree of freedom of choice is disminished radically. Those who value physical order at the expense of social and visual diversity may be motivated by economic expediency.

The idea that people, property, space, clean air, water and natural landscapes, are expendable as long as they increase the gross national product is being questioned today as it has never been before.

The effects of form, light, colour and space, as they relate to the environment, need to be a part of the education of every one who is going to live in a highly interdependent society.

In towns and cities every now and then people will find new types of buildings in place of old structures. It is their values which hinder them from seeing their worth.

The conditions of stress and strain of unprecedented magnitude in the contemporary world have given more importance to art than it ever held before. The greatest achievement in man-made designed micro- and macro-environment was found in 17th and early 18th century Japan prior to the influences of western 'civilisation'. We must instill in all our people a desire not only for peace, cleanliness and order, but a responsiveness to existing beauty and a desire to create more. Americans in 1970 passed a law and established a national policy for the environment. The purpose

of this law was "to encourage productive and enjoyable harmony between man and his environment; to promote efforts which will prevent or eliminate damage to the environment and biosphere and stimulate the health and welfare of man; to enrich the understanding of ecological systems and natural resources important to the nation and to establish a Council on Environmental Quality." In almost all the countries of the world governments are trying to utilize a systematic, interdisciplinary approach which may ensure the integrated use of the natural and social sciences. Arts in planning may have an impact on man's environment. Lakes, rivers and water fronts must be cleaned up and redesigned. There are many dull stretches in rural areas in landscapes that nature had lost interest in. Neolithic man did not hesitate to improve what he thought were dull landscapes by carving giant figures in the English Downs, and Chinese landscape doctors did not hesitate to build mountains where they felt that they were needed to improve the appearance of the scene.

In the interest of emotional and easthetic health of the people at large, present environmental conditions should be altered and the touch of beauty brought to bear on where we live and work and play. This need not necessarily be very expensive.

It is the task of the teacher to see whether or not the creative arts can find incentives to work towards an understanding of how people can not only live peacefully but also attractively.

The art teacher can make the students aware of their environment by putting questions as to what they see? What do they hear? What do they feel? Do they like it? How would they change it?

The children will be challenged. The challenge for the teachers is to help children express their ideas in a variety of ways and to help them become graphically literate. Language descriptions are inadequate. Children's attention should be drawn to places which might be improved. The narrow strips between kerb and sidewalk, a tiny space between buildings, the small areas of dirt around a tree growing in the sidewalk.

Children should also visit parks and reservoirs for breeding and preserving wild animals, to make them conscious of nature.

They need to understand that the natural environment is still present in a city. They must learn to find colour in their surroundings to look for the beautiful and ugly.

Local architects, designers and engineers should be invited to help children understand some of the problems, to criticize and to assist in solutions. The children's creations should be displayed in public places in the community.

V PEACE EDUCATION AND CONFLICT SOLVING

Anthony Weaver

TO BELONG AND TO MAKE : INGREDIENTS OF PEACE

Discussions about the upbringing of children, or indeed the welfare of adults, tend to emphasize the needs either for warm, supporting relationships in family and school, or for encouragement to develop individuality through the several forms of expression. The argument to be put forward here is that both are required for a full harmonious personality; or to put the matter negatively, that a community which inhibits spontaneous expression becomes tyrannical, and that individuals who do not care for their community and vice versa become selfish and destructive.

Let us start by looking at the community aspect, at the somewhat haphazard way in which children are brought into the world and the actual processes and constant qualities that should enter into early education.

Emotional bonds and the infant's trust

Winnicott (1958) used to say that there is no such thing as a baby, but only a baby-and-its-mother. To this important observation we might add that mother here means the man or woman, whether biological parent or not, who consistently looks after the child day after day during the first six to twelve months of its life, whether or not breast fed initially. From this context, it is a vital step to consider what other persons can have a significant influence upon the baby's early character development.

The human infant's comparatively long physical dependence, in contrast to other mammals' or chicks' or whatever, seems to suggest that his or her immaturity has several functions - namely to provide time and opportunity for subtle emotional development in itself, and a basis upon which later social and intellectual (and indeed physical) development depends. The main function of the period of dependence, however, is to provide an arena for the process of differentiation without too much anxiety. How is this?

Somehow human beings have survived the trauma of each one's birth; somehow parents have been good enough for that. But there are and have been great disparities, just as there are and have

been avoidable famines amongst plenty, tyrannies and exploitation by one group of people over another.

Initially part of, and wholly dependent upon, his or her mother, the baby gradually discovers that they are physically seperate. The baby wants the breast, we are told, at every whim, for food, and perhaps of more importance, for comfort and reassurance. The great lesson for the baby to learn is that despite his or her frustration and ensuing despair, mother will return and has not been annihilated by her baby's anger. In healthy conditions this experience leads to the assurance that both can survive the hazards of mother's departures and baby's retaliatory hatred.

Where the mother, for reasons no doubt to be found in her own life story, cannot bring herself to be consistent, or abhors a fondling relationship, the poor baby will remain unintegrated, or pre-neurotic. A less sever detriment to character seems to account for a major origin of neurosis, or inbuilt anxiety, where the baby has integrated but is treated to too prolonged and haphazard periods of rejection or separation.

Surviving the hazards, as mentioned above, however, is concomitant with growth. Successful experience here may begin to set a pattern for accepting difficulties, and problems in later life, as opportunities. A healthy baby will feel the first twinges of guilt that he or she has mistrusted the mother, maybe hurt her by biting, and feel wretched and somehow to blame for having brought about her disregard or even hatredand rejection. One reaction to guilt is aggression, but another is to make amends. If the mother has the love, strength and patience she will promote some acts of reparation, which may amount to no more than feelings of forgiveness, as a result of which she will find herself unscathed.

A happy outcome to the baby's inevitable frustration forms a strong basis for tolerance in later life. By the nature of things the mother cannot always be available: she has other interests, responsibilities and demands upon her time and energy. She and her baby can learn to understand that this fact of life means no lack of love between them, and nor is the loss primarily caused by the father. He, in some partnerships, shares in providing, or may provide all the care other than actual breast feeding. When things have gone wrong, when the baby's fear and aggression seek a scapegoat, then there may be a projection of

blame for loss of mother's attention on to the father. Only then may an oedipus complex develop, and even that can be assuaged not simply by internalising the father's forbidding attitudes in the form of conscience, or super ego, but once again through symbolic acts of reparation.

At an early vital stage, before talking, mother and father and baby play together. Related to thumb sucking, which can be a help in weaning, how often do we see a small child carrying about, sucking, and clinging to an old rag or part of a soft toy? The rag is not merely a comforter or soother, though it is that, but seems to stand symbolically between the thumb which is part of the child, and an external object, which he or she is able to recognise. It can represent fantasies, which can be played with pleasurably and in fear. Above all, this thing can symbolise mother, her breast, the loved one. It can help the child to deal with the inevitable maternal failure, since she cannot completely adapt to the baby's needs. In too prolonged absence of the mother this thing, or "transitional object", loses its meaning for the child who cannot sustain the fantasy. Or if the thing is disregarded, swept away, ridiculed or lost, the grounding of his or her powers of imagination may be stunted or shattered. Having provided the essential illusion of her external presence, through being the all provider and responding to his demands, the mother creates an arena by playing together, in which her child can learn to cope through creative experience with the essential disillusionment. The baby must learn that he or she is not able, omnipotently like Aladdin with his lamp, to summon her at will. Seperation from mother can be endured as the baby learns in her presence to fill it in through symbolic play.

Aggression and guilt

In the adult world today aggression is condemned, both on the national and personal level, but it is also admired as a sign of virility and courage - and war extolled as a means of promoting such attributes. The double-think about aggression, however, is partly explained semantically; first, in the popular sense, it means a move with the intention to hurt or destroy. Secondly, in the clinical sense, self-assertion (or, in the infant, motility) is taken to refer strictly to the expression of energy, comparable to Shaw's life-force or

Adler's striving, which though unwittingly causing harm or damage, has not this intention. In this article "aggression" will be used in the popular sense; "self-assertion" in the clinical.

A futher confusion arises over whether aggression, in the popular sense, is innate, that is to say in varying degrees, inherited.

Suttie (1935), and later Jackson (1954), came to the conclusion that the initial emtions of the human infant are those of dependence, and need for love, by which security is ensured. Only when the demand for love is frustrated (and this may be inevitable) does revengeful behaviour arise. "The refusal of the mother to give to the child leads to anxiety, hate, aggression and the quest for power. Aggressive emotion is not an instinct but a product of a particular relationship to environment". In Suttie's view this particular relationship is responsible for "the whole competitive, self-seeking, power extolling character of our civilisation". And he suggested that the taboo on aggression, as well as the taboo on tenderness, exemplifies the existence of double attitudes.

It is appropriate to consider again the work of Winnicott (1958, p.204) on the origins of aggression. He postulated that the infant's motility, as an expression of life-force, is in existence even during the foetal stage. Owing to its motility the growing embryo discovers the opposition of the environment in the form of mother's body, and after the birth is eventually led to the concept of 'me' and 'not-me'. Contact with other persons enables the baby to feel real, leaving aside for the moment the meaning of this contact, that is to say whether it is positive or negative.

"A baby kicks in the womb; it cannot be assumed that it is trying to kick its way out. A baby of a few weeks thrashes away with his arms; it cannot be assumed that he means to hit. A baby chews the nipple with his gums; it cannot be assumed that he is meaning to destroy or hurt." Hence, his action is not aggressive in the popular sense. The baby does not appreciate that what it hurts when excited is the same as that which it values in quiet intervals between excitements. Excited love includes attacks on mother's body. If the baby did not (unwittingly) hurt the mother he or she would lose to some degree the capacity to love, that is to say, to make relationships.

Hence there comes into being a feeling of grief and of guilt. The guilt refers to the damage which is felt to be done to the loved person. In health the infant can hold the guilt and, with help, discover his or her own personal urge "to give and to construct and to mend".

Through playing he or she learns that the expression of frustrated feelings will not destroy the parent. If it were not for motility, the development of reciprocal feelings and awareness could not take place. Through their understanding of the total situation father and mother are not in fact hurt - a point full of meaning for adult relationships. In times of helplessness (as when no person can be found to accept a gift or to acknowledge effort to repair) this transformation breaks down and aggression or revenge appear.

Freud, it would seem, did not go far enough back in his childhood studies. The result was that since his patients explained to him that aggressive experiences were the ones that made them feel most real, he concluded that aggression, as an intention to hurt, was a fundamental wish. He did not see that aggression is resorted to by people who have been deprived of, or who have lost, the means of transformation of guilt. It is as though Freud had examined numbers of under-nourished people and concluded that their physiognomy was unalterable and typical of mankind.

Freud's assumption that aggression, as distinct from self-assertion, is part of the ineradicable animal nature of human beings, seems to have little evidence to support it. When it does arise, induced no doubt historically in acquisitive and competitive societies, it tends to look for, and to fix upon, some external object, and perhaps derive sadistic pleasure from so doing. It may of course be sublimated, such as in the activities of a surgeon, in a way that is socially useful and approved of.

On the other hand it may turn itself inward as self-aggression, and, though perhaps deriving masochistic pleasure from that, give rise to psychosomatic symptoms.

To postulate aggression as an inevitable human trait, whether directed outwardly or inwardly, appears to ignore the psychological reactions expounded by Suttie, and the significance of creative processes as a means of transformation.

The Notion of a Person as an Individual

It is all too common to say that we value a person as an individual and to assume that the task of education is to help him or her to become one more fully.

In the western world the renaissance above all meant a return to the hellenic valuation of the intellect and of a person's individuality. In praise of his fellow Athenians Pericles proclaims in his funeral oration: "For we have a peculiar power of thinking and of acting too, whereas other men are courageous from ignorance but hesitate upon reflection".

This ideal would seem to have been shared by Buddha, but was in contrast to Hebrew traditions, to Christian tenets so far as the original sin was to taste the fruit of the tree of knowledge, and certainly in contrast to the submission demanded of followers of Islam.

Such as ideal needs examining as well as qualifying, for it was not, and is not, by any means always made.

No-one can have read Huizinga (1937) without feeling some doubt both about what date to ascribe to the Renaissance and about its origins. Nevertheless the previous period was dominated by notions of hierarchy (or dharma in Hindu philosophy) and chivalry, the latter deriving, via the Romans, from Homer's epic stories which extolled the honour and glory of a noble death in battle. Such glory, according to Burkhardt, took a collective form, and indeed the codes of chivalry, as of painting, depended for their merit on meticulous adherence to precedent.

At the universities, scholastic texts were held to contain the wisdom of ages and were there to be learnt, studied and combed through over and over again. In parallel, innovatory hypotheses, or discoveries of scientists, such as Galileo, were condemned because they challenged the tenets of received Christianity. "All terrestrial beauty" writes Huizinga, "bore the stain of sin. Even where art and piety succeeded in hallowing it by placing it in the service of religion, the artist or the lover of art had to take care not to surrender to the charms of colour and line. All noble life was in its essentials manifestations full of such beauty tainted by sin".

"O pale Galilean", cried Swinburne.

One has only to see the exuberance in animal forms of the Pompeii frescoes in the first century AD to be aware of the

subsequent inhibiting impact of Christianity (for its own reasons) on the powers of artistic expression. By the sixteenth century it was the very *spontaneity* of expression that marked out the modern masters.

In our own day it is easy enough to criticise the exigencies of a regime such as the Soviet Union which, as Plato urged for his *Republic*, puts a curb on freedom for every man, not only for the artist, who might undermine the stability of the state.

There is however a possible positive side to the characteristics of a collective, to be seen in the early kibbutzim in Israel which knowingly, for good or bad, induce a co-operative style of individuality. The following paraphrase of an article by Stephen Coates (1962) is significant.

> Conscience is the inheritor of our childhood loves. We loved our parents, and from the image we formed of them grew our own inner image of good and bad, true and untrue. From their individual personalities we formed our own individual personalities. As they were the products of a particular society, in time and place, so, through our identification with them, we became inheritors of the values of that society. Through our love for our parents, and other loved educators, the values of society are handed down to us. The nature and extent of our altruism, our morality and ethics are very much determined by the type of family in which we grew up (eg: Arapesh and Mundugumor). It would follow that different kinds of families will produce different kinds of consciences. And it may be useful to ask whether the family structure of our Western society is most likely to produce a conscience which is altruistic and creative.
>
> The problem is whom can we love, or whom *may* we love? By living under only one father, with only our real brothers and sisters, do we thus restrict our capacity to extend our love and concern to people outside our immediate world? It is remarkable how much is done gratuitously within the family and how little is done gratuitously outside it.
>
> Do we create too narrow and individual a conscience, concerned too much with our inner guilt, too little with the needs of the group? Perhaps the strain of an individual conscience is too great?
>
> By some standards the kibbutz children are deprived. But they do not seem to be delinquent, rather they seem to be identified with a larger group than the individual

> family. In such a group it may be that loves are weaker, individual ties are weaker: but equally hates will be weaker. The identification from which the conscience arises will be not only with *one loved* , and hated, parent, but with many loved and hated adults. Such a conscience may be weaker, less likely to produce neurosis, which is the product of an over rigid unconscious conscience: and being weaker, control of the personality may be less in the conscience than in the conscious parts of the mind. Then recognising, from the whole of his childhood experience, the inter-dependence of each upon each, the man may more rationally choose co-operation in place of competition: altruism in place of destruction.

The crucial questions that Coates asks are with what person or group are human beings capable of identifying and by what processes are they brought to do so.

He, and other writers (eg: Bettelheim) have shown that in adult life Kibbutzniks' loyalties, owing to their early upbringing by the metapale rather than exclusively by their own parents from the first day of life, are more diffused than children reared in the nuclear family. Wether for necessity in an economy of scarcity or whether for the sake of an ideal, the Israelis undoubtedly launched into these practices (later somewhat modified) with their eyes open - to the plentiful translations in Hebrew of the works of John Bowlby.

It will have been noticed that Coates attributes the formation of conscience in Freudian manner to the internalising of the infant's authorities. He does not here refer to the super-ego and he assumes that "parents", not solely the father, can provide the model. From this stance, of course, it is easier, as in fact happens, to expand from "the parents" to a larger group of adults.

A futher question on the sources of morality, as hazarded by Freud, is tied up with his view of identification with, and indeed the necessity for, a leader. He wrote:

> A path leads by way of imitation to empathy, that is, to the comprehension of the mechanism by means of which we are enabled to take up any attitude at all towards another mental life. Moreover, there is still much to be explained in the manifestations of existing identifications. These result among other things in a person limiting his

> aggressiveness towards those with whom he has identified himself... (1940, p.70)

And he also says:

> We already begin to divine that the mutual tie between the members of a group is in the nature of an identification ... and we may suspect that this common quality lies in the nature of the tie with the leader. Another suspicion may tell us that we are far from having exhausted the problem of identification, and that we are faced by the process which psychology calls "empathy" ... But we shall here limit ourselves to the immediate emotional effects of identification, and shall leave to one side its significance for our intellectual life. (1949, p.65-66)

Perhaps we *should* examine the significance, and the means, of identification in our intellectual life. When Freud said that a path leads by way of imitation to empathy he may or may not have been referring to the path of art.

Of course, there is the path of identification with the leader which can easily lead to an authoritarian relationship, or even a totalitarian one, in which no empathy is involved.

Herbert Read (1943, p.142) commented on this passage of Freud, and championed the close link between art and morality: that morality has an aesthetic basis and not primarily a legal or religious or social/psychological one - though these influences are of course involved. Read said:

> Morality is essentially mutuality - the sharing of a common ideal. And the process by which we are induced to share a common ideal is ... by the creation of an empathic relationship with our fellows ... by means of common rituals, by means of the imitation of the same patterns - by meeting as it were in the common form or quality of the universally valid work of art ...
>
> From the psychological point of view, the social function of art takes on an additional importance; it saves us from identification with a leader - it excludes the tyranny of the person; it unites us in the impersonal beauty of art.

We hope to show that an Oedipus complex, if it does arise, can be assuaged through play, and that dependence upon leaders is by no means the only way for society to ensure its stability.

Creative Work in some Special Schools for the Maladjusted

It is suggested that the claims made for the fusion of motility with erotic potential in the integration of the personality (Winnicott 1958, p.214) bear great resemblance to those made for the significance and nature of the creative process.

In this, a person becomes lost analogously to the ecstasy of religious experience or of falling in love. It is in this condition that he or she is 'real' quite as much as when being angry or aggressive, as some of Freud's women patients tried to explain to him.

Froebel, and others, recognised that through play and through making things a child not only becomes happily absorbed and lost to the world, but gains a satisfaction which establishes his or her identity. Froebel's word was 'Darstellung' or creative self-expression. To galvanise a child into such activity, the results albeit uninterpreted, is the task of any teacher anyway, the effects of which may be as salutary, though as intermittent, as psychotherapy.

Some teachers advocate entering into activities with the children which do not appear to have a connection with academic learning, such as free play, outdoor games, painting, drama, woodwork. In explaining that the purpose of this is to help the establishment of personal relationships between pupil and teacher, they repeat that "the prime function of the teacher is not to teach but to help each child to release... emotional tension." Thus formal work is regarded as something seperate from creative activities, and in some schools seperate times in the days are allotted for them. Other teachers however regard the creative process as inseparable from learning itself, as well as a powerful means of personal integration, and of the formation of a disposition to learn. The following accounts of such work were made on a series of visits to residential special schools in England.

(i) *Princemead School (Independent Special for boys and girls)*
The teacher-in-charge insists that the children need constant and strong perceptual experience in order to restore their shattered feelings. He holds that it is too difficult for them to create straight from imagination, but imagination is needed in order to impress form upon, or draw it out from, the original experience. The essential prerequisite for creative work is that the children should be stimulated, even shocked, by powerful forces and ideas which they assimilate and transform.

He is able to provide this not merely by getting his class to listen to music or to handle materials such as stones, fabrics and the bark of trees, but by using the classroom as a place for the distillation of adventures outside it. These might take the form or night journeys through the neighbouring woods - first in a party following a well-known track, then by degrees each child encouraged to make expeditions in twos or threes, or on their own, by unfamiliar paths. Sensing the fragrance of pine, sudden rush of a startled rabbit, hoot of owl, tree junks jet black against a languidly clouding moon, these frightened children lose their fear of darkness; no mean achievement for even those *not* maladjusted.

In the summer holiday this teacher regularly takes twenty boys to camp in France at a site perched on the very edge of the cliffs some ten kilometres east of Le Havre. The strong wind blows through the tents, descent to the beach is by an almost vertical path flanked by a thin rope as handrail. Bathing, searching for shells and seaweeds among the rocks, a huge fire of driftwood completes the morning programme. A fortnight thus spent in the presence of danger from the raging sea and perilous cliffs, but in company, seems to dwarf each child's own inward fears and to unite the most isolated and anti-social in battling together against the elements.

Invigorated by sights and sounds and scents of nature it is these direct perceptions that are used in the classroom for a sea-horse fabric design, for a Deer Dance, for the mimicry of a mole, or as the stuff of poetry - and performed to the parents on Open Day.

(ii) *Ruderup (Independent Special, Rudolph Steiner)*
The doctrine which Steiner claimed to have discovered through his study of Goethe was that the artist does not make

a sensory phenomenon out of an idea but shapes the sensory phenomenon into an idea. The artist's work on this view does not open the doors for the spirit to enter everyday life, he releases the spiritual content of physical reality.

In their non-verbal psychotherapy the Rudolf Steiner establishments follow the indications of Steiner in engaging the children in music and movement, painting, craft and certain kinds of handwork.
At Ruderep, for example, wool from the flock of southdown-cross on the farm is dyed with natural substances and woven by the pupils into table cloths and other articles.

Bread is made from wheat produced and stone-milled at the school, the harvest having grown and ripened without chemical fertilisers or spray. The children take turns in the bakery, under an apprenticeship scheme, and produce enough bread for the school (plus a surplus which is sold in the town), and cakes for birthdays and festive occasions.

The common element in both these crafts lies in seeing the whole process through from beginning to end as well as taking personal responsibility for their share of the work.

The work of a craftsman has the merit of enabling a person, of whatever intelligence, to co-ordinate his perceptions without the need for abstraction. Similarly, eurythmy induces physical co-ordination, which, as is claimed too for Yogi postures, has mental effects. Much of the character of Steiner schools' art and craft is explained by these considerations. Their paintings show the results of definite teaching in technique and initial restrictions to the primary colours.

(iii) *Greenways Schools (Non-maintained for senior intelligent boys)*
Here the art teacher, for example, recognises the cathartic value of work done on a conscious level and encourages this in ingenious ways. But he also finds paintings taking shape that are incomprehensible even to the originator since they derive from the unconscious. The task then is not primarily one of stimulation, as at Princemead, nor of sublimation, but of drawing out the boy's feeling and providing him with a means of communication at an emotional level. The teacher knows when and how to help by demonstrating methods and skills, but the actual problems of expression he leaves for the boy

himself to surmount. Not to be given such help will lead to an excess of frustration accentuated by the realisation of possibilities. Yet, too, in asking for help the boy may be expressing his fundamental request for approval; slowly as his work is appreciated, and he himself accepted because of it, his intellectual interests develop so that he begins to want to know about the things that constitute the normal school curriculum.

The result is an educational one which is beyond the reach of a psychiatrist, however accurate his interpretation, so long as he works in isolation.

Nevertheless the policy at Greenways is that the psychotherapist does not interpret *to* the boy the products of the art room (though he and the teacher may do so to each other) for the sake of not introducing inhibition or reticence in the work itself. This would seem to be an all too rare and humble recognition, also of the possibility of bias. It is often the case that members of a psychiatric team have conventional attitudes to "modern art", that they even regard abstract or surrealist work as a sign of mental disturbance, for example Jung on Picasso's *Guernica*. Winnicott, of course, was another man of exceptional humility who explains (in *Playing and Reality*) that with adult patients he interpreted only to show the limitations of his own understanding. He did not regard what he had to say as final or absolute. He held that the patient had the answers and that it was the analyst's job to try and elicit the problem. We are beginning to see, at least from the examples from the schools reported here, the intrinsic value of art work; for through the actual process of it something that was previously unconscious is made conscious, whether interpreted or not.

The Path of Art

The art teacher at Greenways has in fact become an art therapist whose insight is corroborated by Edith Kramer, in the United States, who has done a lifetime's work with children in art therapy. She tells the story of a boy, Clyde, who came from a broken home and felt greatly concerned about his family. He made a model of himself which was then fired. Kramer describes his delight when the model came out of the oven and had neither

exploded nor disintegrated. She said nothing to Clyde but no doubt she had engineered the situation. Clyde, however, said, "I'm alright,I'm still whole. I can go on in spite of all these problems". Such a story is a good example of art therapy working without interpretation.

Kramer also points out that the therapeutic experience was brought about without a transference in her relationship. She constantly tried to diminish the importance of transference for in such work it is less crucial than in psychotherapy.

This does not mean that the relationship between art therapist and patient is of no consequence. Quite the reverse. It is, however, a different kindof relationship - a three cornered one. The artefact itself (a number of people have pointed this out) forms the third element: patient, therapist and object. The patient and therapist relate to each other and both relate to the object. Other people can do so, too.

This is an exciting and fascinating state of affairs. It implies, perhaps first and foremost, that the art therapist is a person; a person with certain highly developed skills and insights, rather than a professional who is a person only incidentally. It is therefore more possible for the art therapist to become a friend of the patient than for the psychotherapist. Friendship, after all, would interfere with the transference relationship, on which the psychotherapist's treatment depends.

The friendship between art therapist and patient can become similar to the final states in a teacher/pupil relationship. Here the teacher will have been aware of the child's predicament, capabilities and wishes, and with these in mind provided materials and devised situations which have helped him or her to attain greater autonomy and symmetry of attitude.

Indeed the processes peculiar to art itself encapsulate a secret healing power. Such an eventuality is similar in content to Plato's story of the people in the cave, who are led out and become enlightened, having moved from their original environment and ways of thinking. Plato believed that if a person's aesthetic sensibility can be heightened, then somehow this will be transferred to ideas about justice or social behaviour.

Nevertheless, we are well aware that there is a problem in transferring knowledge or insight gained in one sphere to another. We have to ask ourselves in what circumstances a heightened aesthetic sensibility will spill over into the moral sphere.

At this point it may be worth considering the opinions of the Romantic poet Friedrich Schiller (1954), chiefly known in Germany as a dramatist, who was for a short time professor of History at Jena. He was born in the 1750's, the same decade as Mozart, and published in 1795 his *Letters* (to a Danish prince) *on the Aesthetic Education of Man*. One should perhaps remember that his work appeared in the immediate aftermath of the excesses of the French revolution, and that, in moral theory, Schiller was close to Kant. In his eighteenth century style he is a difficult and contradictory writer - like Rousseau, his mentor. But the admirable translation and commentary by Reginald Snell makes him accessible to English readers two hundred years later.

Schiller seemed to consider that the aesthetic condition, as he called it, is important because it creates a mood which transports a person's spirit, so rendering it possible "to make of himself what he chooses". Schiller believed that the aesthetic condition has no significance in itself, but that it can help us to attain a moral awareness. It does not merely bring about a catharsis, although such an experience is involved. Nor does it in itself resolve unconscious conflicts.

He says in this connection: "Insofar as he gives form to matter... man is invulnerable to Nature's influence, for nothing can injure a spirit except what deprives it of freedom and man proves his freedom by his very forming of the formless: Man is superior to every terror of Nature as long as he knows how to give form to it and turn it into his object".

If we can accept Schiller, then perhaps we are beginning to understand the effect that is produced upon us by a work of art or by "impressing form upon a matter".

Mildred Masheder

EDUCATION FOR CO-OPERATION AND PEACEFUL CONFLICT SOLVING FOR THE 3 TO 8 YEAR OLDS

Introduction

All good education aims to help children socially, developing their ability to co-operate with others and to solve conflicts peacefully. It is rare however to find examples of the conscious promotion of these attributes although we live in a world that is increasingly dominated by the ethos of competition and violence. If we want to challenge this threat and educate our children to grow into responsible and compassionate citizens who will forge q peaceful future for the world, then the foundations should be laid in early childhood. This has nothing in common with ideas of indoctrination, which are concerned with implanting ideas and beliefs in the minds of the young; this is a preparation for a way of life which will lead to the development of the child as a self-determining socially human being.

In recent educational theory a great deal has been made of the dichotomy between child-centred and social education as if they were diametrically opposed; whereas it would seem that in order to be truly socially minded we need to be affirmed and confident in ourselves as individuals; and in order to understand and empathize with the rights of others we must be aware and assertive of our own rights. This applies to all of us, especially as parents and teachers, and the climate of caring that we can produce is the most influencial model the young child can have. Do we attend to these needs as conscientiously as we work at their intellectual development? It is true that knowledge and skills are important, but they are only one aspect of a holistic approach to education which also embraces the emotional, the creative and the spiritual.

All too many children emerge from their schooling with a deep sense of failure, just as their teachers and parents have experienced before them in their childhood. So there is a vicious circle which can perpetuate feelings of inadequacy and frustration which engender a sense of loneliness and isolation. Modern social values suggest that solutions can be found in the struggle for material success and this is the message that is echoed throughout our schooldays, yet it proves to be

inadequate even for the small minority that achieve it. The stress of competition permeates all our lives and it is hard to believe that it is not a basic feature of human nature. Nevertheless there have been many instances of societies that have been entirely based on co-operative ways of living; for example, many of the Native American tribes, the Pueblo, the Zuni and the Inuit (called Eskimos by their conquerors), the Arawaks and on the other side of the globe, the Tibetans. Unfortunately most truly co-operative societies have either been wiped out or subjugated and therefore basically changed by more dominant ones in the drive for conquest and power; yet there are still lessons that we could learn from these peaceful cultures and these lessons are vital in our present world where power is the keynote and those wielding it are so near to complete destruction.

Let us now consider the education of young children in the light of these opposing values; we know that socialisation takes place at a very early age and that their adult figures are powerful models which instil deeply engrained values and attitudes. This places a great responsibility on us, as parents and teachers, to portray attributes that children will want to emulate in the process of their socialisation; appreciation, compassion, awareness and generosity,for example.

Another dichotomy in the field of education and child evelopment has been in the concept of the inherent nature of the young child, veering from the innocence of the noble savage to the innately evil monster, full of original sin. Although these extremes have been discredited some vestiges of these beliefs remain in the differences between the "do-as-you-like" school of thought and the authoritarian approach which has dominated the past: the former denying the immense importance of the role of the educators as facilitators and the latter perpetuating the image of the omniscient adult from whom all knowledge will be acquired.

Stages of Development

We now know much more about the sequence of stages of development in all children and this has greatly influenced our approach to their education. From the work of Piaget we know that children's thinking is not the same as that of adults; that at first they can only view the world from their own standpoint and that only by active experience do they learn that other

people can have a different view. The central theme of Piaget's work is that learning is based on the processes of action and interaction, and in order for children to develop their understanding of the world it is necessary for them to construct it themselves. As adults we can assist this process by providing opportunities for our children to experience all sorts of different activities and interactions with others. Piaget has also laid great emphasis on continuous observation of individual children's development so that we have a much clearer awareness of how their minds work; by analogy we can extend this encouragement of observation and awareness to the children themselves as a vital part of their progress towards understanding the other point of view.

Now the work of Piaget has been modified and developed to show that there is a much greater ability to "decentre" on the part of young children than was previously thought; by modifying the questions asked, experimenters have been able to elicit much more flexible and comprehensive answers from the children performing their tasks; and this has given increasing proof of very young children's ability to put themselves in the place of others as long as they are eased into the situation by sympathetic adults. Similarly their natural sense of fairness can be nourished in much the same way and can bloom at a much earlier age than was previously thought possible.

These findings are particularly relevant to the study of education for co-operation for young children as so many teachers have been led to believe that the age of co-operation was more or less fixed at 7 or 8 years upwards; there was also a conviction that little could be done to advance this situation as the children were firmly entrenched in the "egocentric" stage until then. The concept of egocentrism, which meant being bound to one point of view only (one's own), was often equated with egoism, and this misconception added to the conviction that there was little that could be done educationally until the child was older. It should be made clear that these were interpretations of Piaget rather than his own psychology; he always maintained that it was the *sequence* of stages that was important and that this was achieved by the process of action and interaction on the part of the child. The continuation of his work by such people as Bruner and Donaldson is of enormous help in exploring the possibilities of enhancing the ability to

co-operate in early childhood. What seems to emerge is that increased awareness, self-confidence and good communication are all vital ingredients in educating children in peaceful co-operation.

Practical Implications

I would now like to explore some of the practical implications of these sentiments, both in the classroom and in the home. How can we educate our children to be inwardly secure and confident so that they are affirmed in their self-concept? Example is always the best teacher, so the adults themselves need to be affirmed. Getting together with like-minded people always helps and there are numerous leads into exchanging confidences and realising that others share the same doubts and fears. One such exercise is that of *"Put-ups and Put-downs"*: with a partner you exchange recollections of times when you have really been made to feel quite special by someone else, a genuine appreciation of something you have done; on the other hand often more frequent are the "put-downs", where you have felt discouraged and inadequate. This kind of sharing is very possible with quite young children and often they are less inhibited than grown-ups. My earliest memory of the latter was being the only child in the whole school to be left out of the village maypole dance, as at the age of five I simply could not grasp, "one, two, three, hop"! Only now, decades later, do I feel confident enough to embark on "T'ai Chi", an ancient Chinese dance of body harmony, where no-one competes and the teachers would never dream of excluding anyone.

Teachers and parents can work on all sorts of ways of affirming their children: at home and at school their achievements can be appreciated. They can make scrapbooks, "All about M", with others contributing to the affirmation;many teachers get their pupils to do life-size self portraits with the help of a partner and then pin on affirmative appraisals from the rest of the class; any activity that makes the child feel really special will enhance the self-concept. Various "magic circle" games can help to reaffirm the self-image: each one taking it in turn to explore the neighbour's interests or preferences, or alternatively finishing the sentence: "What I like about you is ..."

Listening and Discussion

Self-esteem is closely linked with politics of taking each small person's opinions seriously in discussions and decision-making; they are not too young for this even at three years old, provided that the content is well within their grasp. This entails listening with understanding, both for the adults and for the other children, and in our busy world of today there seems little time to sit down and listen quietly to someone else's point of view; in fact we hear, "You're not listening?", almost as often as the famous "It's not fair!". Most of us are not as neglectful as the parent who always listened to his child reading while he was watching television. We are mostly well aware of the immense importance of spontaneous talk for our children, to themselves, to each other, and to adults; we are often less concerned with conscious efforts to encourage them to listen. Yet this is the key to genuine awareness of other people.

The most simple exercises in listening are the ones that entail keeping quite still; this could be in the classroom, the playground, the countryside or the park, or even a busy street; it is amazing what different sounds we can perceive. Then there are many games that can test out the ability to listen. One is the "Rumour Clinic", where the children whisper a sentence in turn round a circle to see if it comes out the same at the other end; when it doesn't, which is usually the case, this can show how easily false rumours and misunderstandings can arise. This leads us back to a very valuable exercise known as "mirroring", or sometimes "feedback": this can take the form of a physical activity with couples being the mirror image of each other, at first following, then getting a synthesis of moving together where no-one leads. This can promote an almost magical sense of empathy, a true feeling of putting yourself in someone else's shoes. This active "mirroring" can be followed up systematically as part of the listening techniques: the child repeats his/her partner's statement showing that it has been fully understood. With very young children there would have to be a great deal of support from adults, but with the five year olds upwards it can be performed successfully on their own once they have grasped the technique. In groups discussing the solution of a conflict this process can be invaluable. Adults too have been known to profit from this procedure: "If I understand you rightly, you feel that ..."; we

are already paving the way for peaceful conflict-solving. It is interesting to know that in certain African tribes such as the Dinka, there is always a "Speaker", who repeats what everyone says at important meetings.

Listening is not only the key to awareness of other people, it is also the way to our inner selves: by listening to ourselves we can move towards an inner peace that will provide a secure base for all our relationships with other people. In many industrialised countries this awareness of oneself has been lost in the competitive drive for power and material gain and this philosophy is being extended all over the world. Yet there are still great forces afield which help us to be aware of our real inner nature and our basic love of peace, and our whole future will depend on this realisation of our inner strength.

So peace making and peaceful conflict solving can be a way of life both in the home and in the classroom situation when they are geared to small group discussion and careful listening. The day to day conflicts can often be settled by the children relating to each other rather than appealing to the parent or teacher as the all-powerful arbitrator. When they are a little older they can be asked to go away and try to settle their differences by themselves and here again the listening is all-important. Children are helped in these conflict-solving situations by their natural sense of justice which is developing into a growing self-determination backed by an inherent sense of fair play. Their morality is changing from a focus on the letter of the law, regardless of motive, to a sense of rules based on group rather than individual decisions. They are no longer entirely bound by their concept of omnipotent adults making all the rules, and are beginning to seek group agreement in their games and activities.

This development of co-operation and fair play has its roots in the preschool years as the children have to share toys, friends, feelings and ideas, although at first the sharing is limited to what they all want to do: this forms a basis for future co-operation when they are better able to consider the other's point of view and to reach a consenses.

To stimulate and encourage these processes parents and teachers can initiate all sorts of discussions about imaginary or real situations; for example telling a story that starts with a

conflict and then breaking off to get the children to talk about how it could be solved. A technique which is widely used to promote the maximum flow of ideas without discouraging anyone is known as "brainstorming" where everyone in the group volunteers solutions; these are listed without comment and then the group chooses the ones they would like to explore. This method has the advantage of getting the shy ones to overcome their reticence as there is never any disparagement of their suggestions.

Conclusion

There is probably no better way of confirming attitudes and behaviour that will lead to the peaceful solution of conflicts than the use of role-playing and drama. Acting is an intrinsic part of children's play from the earliest years, and the "let's pretend" play merges into the role of myths and fairy tales, which help them to experience life at one remove. As teachers and parents we can do much to ensure the continuity of developments of this most important asset so that we can be able to act out our deepest feelings and emotions. This, together with all of the arts, will help to redress the balance, which is at present so weighted in favour of the logical and the intellectual. The development of creativity engenders a sense of peace in ourselves which we can then pass on to others.

It is this sense of peace that we want to nourish in the hearts of the children we educate; the keynote is love: love of nature, beauty, music and art, of people and of the whole world. This is not always easy in a world where there is much hardship and deprivation; it is not easy in the fast-moving jungle of modern city life, but with educators who will provide them with good models more children can be helped to develop into caring and compassionate human beings who will pursue the path of peace rather than destruction.

Reference

I am greatly indebted to the authors of *The Friendly Classroom for a Small Planet. A Handbook on Creative Approaches to Living and Problem Solving for Children*, New Jersey: Avery Publishing Group. It contains many practical ideas for activities for children which promote co-operation and peaceful conflict solving.

VI ORIGINAL CREATIVE ART BY HANDICAPPED PEOPLE

Max Timmerman

ORIGINAL CREATIVE ART BY MENTALLY HANDICAPPED PEOPLE

"The imperfection of nature is the origin of art"

The aim of this chapter is to give an idea of the importance of creativety development for mentally handicapped people.

Origin and cause

Since 1965 articles and books about the phenomena of creativity, creative achievement, creative mental processes, etc. have appeared all over the world. For the greater part these articles (which are very valuable indeed) pertain to the concept of creativety and people in general or creativety and people in particular, and then especially within the word of psychiatry (e.g. creative therapy in the case of neurosis or psychosis) (Van Praag, 1971).

Creativity is by many expert researchers rightly connected with behaviour (the deep layers of the inner life).In short: creativity is the ability to form personal existence. This ability to form applies to all human beings. Thus, in this lies the prime importance of the development of creativity for mentally handicapped people.

It was the French psychiatrist Réjà who wrote, as early as 1907, that the works of art of mentally handicapped people in particular gave an impression of the inner creative and artistic processes (Kläger, 1980). As became apparent from later developments, this very important statement led to an increase of artistic products by mentally handicapped people. In addition Réjà discovered that a specific natural character of the image-producing process became visible in the works of mentally handicapped people. They are mainly marked by a fixed nuclear expression of an early formative and intellectual level. On this level it is possible to recognize well-known formative principles, which also occur in children's drawings, with unpractised adults, with so-called primitive people and partly with mentally handicapped people as well.

* * *

At first Piet (aged 64) borrowed his topics for drawing, stencil-plates, etc. from magazines, as for instance a running horse. He then copied the picture in his very own way.

He did this for several years,until I asked him whether he would like to draw without looking at an example. He said he thought he could and would like to try.

The drawings show a greater latitude and the personal creation of form increases. The subjects are still the same, for they form his world of experience, but the personal translation, the depiction of them has a much more individual touch to it and is detached from a photo-realistic world.

It was the same with Tinie (aged 31) who went through the same process. She copied her pictures from children's colouring books mostly, until the moment when she became confident about her own ability to form. And what an incredibly fascinating world she created.

Piet Koopmans

* * *

Therefore, Réjà pointed out, at a very early stage in the art of these people (as with non-mentally handicapped people), the creative developments, just like the specific original artistic views are very clearly expressed.

For non-mentally handicapped people, it can be said that, due to intellectual development, the creative formative process/thinking-process is more and more strongly developed as age increases. With mentally handicapped people, however, this development does not occur in the same way. If this hypothesis holds good, and recent research seems to confirm this, then it will become obvious which special meaning and value the artistic forms of expression and abilities have, or will have, in the lives of mentally handicapped people. It was most of all Max Kläger in Germany who actualised these suppositions and findings by doing research concerning "original creative thinking" (urtümliches Gestaltdenken) among mentally handicapped people (1981). His suppositions and findings have made an important contribution to achieving the equality of the mentally handicapped person within the expressive domain of the pictorial arts.

Kläger states that the mentally handicapped person, despite the intellectual deficiency, but through the available creative expressive force, is hardly or not at all disadvantaged in this.

For the mentally handicapped person this force has a decisive, yes, even irreplaceable part, in gaining self-understanding and a feeling of self-esteem. The mentally handicapped person can achieve an entirely personal figuration, which in origin does not differentiate from the products of non-mentally handicapped persons, except by a temporary postponement of stages and, in comparison with children's drawings, sometimes by stronger psycho-motor variety. Going even further, the mentally handicapped person, not being one-sidedly "normalised" through socialization and education, can be said to be closer to the origins of artistic-symbolic meaning than the non-handicapped. So it is in this artistic field in particular that the mentally handicapped person is equal to, yes, in some cases can create even more significant images than the "superior-feeling" fellow-men.

cor de jong

* * *

With a mentally handicapped person who beside his expressive work also has the ability to describe that work and tell about it, there is the possibility to put this expressive work to the test and so make the essence of the expressive thought visible, as is the case with Cor (a high level resident, aged 30). The written description sometimes leads to or explains the produced work.

For us, as onlookers or attendants, it is a fundamental means for making a translation and interpretation of the interaction between picture, form, substance and meaning.

Cor uses a picture-language, forms and meanings, very much his own. He takes his subjects from daily life, the past and present. By reliving his subjects as he writes or draws, Cor effects a derived, personally integrated creation of form. This creative will is so much a part of his personal environment that anything he gets his hands on is immediately subordinated to this personal environment, during which process his creative ability is constantly developing.

> Fundamental in Cor's work is the fact that he can frequently and quite extensively express himself through stories, texts, short reflections, diaries,etc. which in turn enables us to keep informed about his creative developments.

* * *

Some ten years ago (we were not yet aware of this more scientific approach at the time) a changing situation began to develop within Dutch society. The mentally handicapped person was now first of all viewed as a human being in his manifestation as a special human being: visible because of his mental (dis)abilities and sometimes even more visible because of a physical handicap. The image of the mentally handicapped fellow-man which has been growing in recent years, is an image produced by the expressive faculty of the individual person.

Resulting from these developments, "creativity development" was started at "Sterrenberg" about 9 years ago. "Sterrenberg" is a public health institution and a living-community for about 460 mentally handicapped adults.

For activities during the day this institution has three centres at its disposal: a working-centre,an exercise-centre and a creativity and educational centre.This creativity and educational centre organises a large number of special activities for the residents of the aforementioned institution. Available are for instance: educational, occupational and musical activities plus special creativity activities. Some 150 residents take part in these creativity activities.

Starting-points

Why creativity development? Why creativity activities? The essence of the development of "creativity" is the process of becoming aware of the choice of one's own forms and values, coupled with personal abilities, needs and experiences and the ability to shape forms.

The starting-point here is the fact that many mentally handicapped residents cannot (or can only to a small degree) give form to their self-realisation in a verbal cognitive way. Therefore the mentally handicapped person has in the first instance to depend on non-verbal ways of expression, whereby the possibilities for expression through pictorial means must first be considered.

The expressive means provide the primary possibilities and moreover stimulate the senses into expressing the inner

expressive forces (and thinking-processes).

By letting the mentally handicapped residents take part in the creativity activities it becomes possible for a personal formative process to come about, whereby it is of prime importance that the residents are able to express themselves in complete freedom and can determine their own process and are given the time, means and space to do so.

For this purpose we set up the following working-forms: drawing and painting activities, printing techniques, ceramics, textile arts and wood-work. All of these working-forms are managed by expert attendants in well-equiped rooms. (Naturally we were able to start these activities because we were provided with the necessary financial means.)

After a period of general creativity activities each resident "chose" a particular expressive means (a choice based on personal affinity) for a specific working-form and usually continued to work with this for several years.

The extent to which these suppositions and ideas became reality will become apparent once we start to follow the formative processes in the expressive works of some of the residents. In the original drawings and paintings we can recognize much of what happens or has happened in the life of the mentally handicapped person.

The difficulty here lies in understanding the thoughts or thinking-process of the individual mentally handicapped person, being able to experience the meaning which he or she has given to the pictures or composition of pictures, forms and colours; thus grasping the symbolical meaning.

Process

Developmental disorders, especially with reference to incomplete psychical growth, as they occur in mentally handicapped persons, can induce and cause a deviation in the image-producing process, as for instance a very rapid, slow, gradual or almost stagnant expressive faculty. As the development of the expressive thinking-faculty is a process of creating form, the developmental stage cannot be considered as a gauge for determining the degree of mental retardation. For we are talking about a process. And as is characteristic of a mentally handicapped person, a process which will take years.

I have supervised and attended mentally handicapped residents who

after years of so-called "arrest" suddenly arrived at a creative principle of their own and went through a certain development in this.

In the process of creativity, i.e. creating forms, *discovery* plays an important part. *Intuition* is a determining factor with regard to decisions made during a creative process. It is an irrational aspect in the creative process.

By intuition we mean an idea coming from within. This irrational aspect, on the ground of which choices are made, recurs in many creative processes of mentally handicapped people. The question as to the why of the choice remains as yet unanswered, but is a "logical" step forward in the creative thinking of the resident, which is connected with the role that expression, the expressing of the inner life, plays.

cor de jong

These are just a few of the examples that we encouter in the artisti creations of mentally handicapped people and which in some cases *may* induce the attendant to try to influence the process.

Understanding of these individual processes leads to the possibility of development by stimulating the artistic creation at the right time and by creating external conditions which are "creatively" stimulating to the mentally handicapped person. This can be achieved by:

a. the right guiding/supervisory attitude
b. the right means
c. offering the right working-space.

a. The most important fact is that the attendant and the person that is attented accept each other as valuable persons. Without this there can be no question of a human (equality) process. The mentally handicapped person must feel that, despite his personal way of being at that moment, his personality and the consequent expression of feelings and thoughts are very valuable. For the attendant this means that he must try to establish a feeling of empathy with the mentally handicapped person (experiencing things the way the other person experiences them) and at the same time he must not judge according to his own standards, criteria and values. From this basic attitude it is possible (e.g. through a talk about the person's world of experience) to be supportive of but never determining or even initiating (e.g. by offering a signalized idea) the mentally handicapped person and thus stimulating the creation of form.
b. Of course we assume the absolute approval of the mentally handicapped person, taking into account that the ever present, most elementary, expressive means must lie within his immediate reach, so that the means, chosen at that particular moment from a feeling of personal affinity, can make a creative process feasible and stimulate it by their appealing nature.
c. An encouraging, inspiring ambience has an essential influence as well. An environment where there is peace and quiet, time and room for the individual, where neatly arranged means are available and where there is enough light: such an environment will have a positive influence on anyone working there.

Conclusions

Beyond any doubt (and I draw from my experiences in the Institution Sterrenberg, The Netherlands, and from the large amount of artistic products made by mentally handicapped people) this expressive, creative process, this development of creativity is essential for mentally handicapped people.

What is absolutely necessary, and what we as non-mentally handicapped persons can offer the mentally handicapped person, is to help put this ability into practice and further its development through an artistic medium (picture-medium).

And moreover, how important and necessary this confrontation is for us, because it enables us to form an idea of the essence, the innerself of the mentally handicapped person.

For those who are interested, a "paper" and video-presentation can be made available.Contact Mr. Timmerman, Sterrenberg, Amersfoortseweg 56, 3712 BE Huis ter Heide, The Netherlands.

VII ARTS AND MINORITY GROUPS, AND ASPECTS OF MULTUCULTURAL AND DEVELOPMENT EDUCATION

Tony Hepworth

SIMULATING INJUSTICE

one approach to the history of a minority group

Introduction

The Wiradjuri Aborigines once numbered about 3000 members and held claim to a large parcel of territory. (See Appendix 1). The Riverina College sits approximately in the middle of what was once Wiradjuri territory. Today the Wiradjuri still exist, but they are scattered and not clearly visible as a viable, cultural group. The history of the Wiradjuri is not unlike the history of any minority group - they have been treated badly.

This chapter discusses the teaching of the history of the Wiradjuri Aborigines. It has three parts; firstly, it deals with Aboriginal history in Australia, with special reference to the history of the Wiradjuri. Then it discusses a simulation that has been prepared to teach about the history of the Wiradjuri from the early 1800's to the early 1900's. (A slide/tape presentation has been made to demonstrate the workings of this simulation). Finally, the chapter will argue the case for simulations and report on some evaluations that have been conducted on the Wiradjuri simulation.

Aboriginal History - Land Alienation and Depopulation

There is still much we do not understand about the Australian Aborigines, but we do know certain facts about their history. We know that in 1787 there were approximately 300.000 Aborigines living in Australia and that these 300.000 had settled all of Australia. We also know that Aborigines have been in Australia for about 50.000 years. When, in 1788, the First Fleet arrived, Australia was claimed in the name of the King of England, and settlers, soldiers and convicts began to establish themselves in this new land down under. By 1900 the Aboriginal population was about one quarter of what it had been in 1787. In a little more than a century three quarters of the Aboriginal population were dead (Broom and Jones, 1973).

A good half of the 600 and more tribes have been more or less obliterated (Stanner, 1968) and of approximately 200 distinct languages in existence in 1787 only about half

exist now (Tindale, 1974). But the Aborigines are great survivors. By 1966 their population had risen to 100.000; by 1967 they were granted Australian citizenship and by 1980 their population was up to 160.000. Today they make up a little more than one percent of the Australian population.

We know some of the things that reduced the original population. We know, for example, that an outbreak of smallpox occurred in 1789 and that the disease spread inland (Cook, 1982). Other diseases also took their toll, as the following quote illustrates:

> There is a reason to fear that numbers of Aborigines in the interior perish annually for want of medical assistance; last year the tribes visited by the Chief Protector were greatly afflicted by disease...
>
> As a people the Aborigines are rapidly on the decay; they are greatly reduced; they are (especially in the settled districts) but remnant tribes, sections are extinct... Some have been sacrificed to angry feuds and intestine strifes, but hundreds have fallen victim to European disease.
>
> NSW, *Votes and Proceedings of the Legislative Council, 1845.*

We know that waterholes were poisoned accidently by drowned sheep. We know that poisoned flour was used from time to time (Cook, 1882). We know that a "Licence to Settle Crown Lands" could be purchased for £ 10 and used to dispossess Aborigines of land that was theirs. Sometimes this land was of sacred value to the Aborigines.

We know that in many instances the Aborigines were denied their humanity.

> The aggressive mode of taking possession of their country necessarily involves a vast loss of life to the native population... I have myself heard a man, educated, and a large proprietor of sheep and cattle, maintain, that there was no more harm in shooting a native than in shooting a wild dog.
>
> NSW, *Votes and Proceedings, 1845.*

We know that we took their land away and that this caused a significant shift in the balance of power between Aborigines and invaders (settlers). Rowley (1978) makes several telling points about this.

> One of the most common requirements for a proper balance

> between human groups is that each should recognise the special claim to a particular area of land of those who were the first to discover, to humanise and to use it. When the 'Europeans' discovered new lands in the period of industrial expansion, their views about the superior importance of their own interests, supported by pure greed and the view that in Christianity they were bringing the supreme gift to the heathens that would restore the balance, commonly led to them ignoring the prior claim of the 'natives'.

It has been argued from 1788 onwards that Australia was settled, and not ceded or conquered, because the land was considered "terra nullius" since no recognisable civilization was to be found living upon it. Because of this there was no resident law to recognise and so British Law prevailed (Keon-Cohen, 1981). Such argument is patently false, but it is still the argument that is supported by the courts.

The history of the Wiradjuri tribe is representative of the history of the Aboriginal race. Once the Blue Mountains had been crossed in 1813, settlement of the inland of New South Wales proceeded rapidly.In the late 1840's Major Mitchell (explorer and Surveyor-General of NSW)revisited an area around the Bogan River and commented that since he had last travelled that country eleven years previously nearly all the men were dead and their wives were chiefly servants or concubines. By the 1890's the Wiradjuri's ceremonies were still performed but very infrequently and less elaborately. The generation born in the 1870's was the last to know the Wiradjuri language well. (Read, 1981).

The policy of assimilation that the government practised was especially harsh on the Wiradjuri. It seems that the government was determined to "whitewash" the blacks. Peter Read's (1981) research into the Erambie Mission at Cowra and the works and policies of the Aborigines Protection Board has turned up evidence of the government's determination.

> No one is allowed to remain in idleness on a Reserve* to get into trouble there and raise another generation of illegitimate children who would also be a burden on the State. The problem is

*A Reserve is a small parcel of land that is owned and operated by the government for the benefit of Aborigines who live on it. Aborigines generally regard Reserves as examples of blind paternalism.

> thus gradually solving itself as the younger Aborigines are being educated to something higher and have no wish to return to the level of camp life.
>
> ... a continuation of this policy of disassociating the children from camp life must eventually solve the Aborigine problem.

Structural Violence

Structural violence is a subtle form of violence, more vicious in its results than physical violence. It attacks the very structures of a society and by breaking down these structures breaks down the society. In the case of structural violence the effect are clearly visible but the causes may be hidden in the mists of history or in our own myopic view of the world. Because these effects are visible, but the causes are obscure, we blame the victims and say it is all their own fault.

Stanner (1968) tells a story that exemplified how destructive this structural violence can be:

> ... the last two men I met who knew that they must give up the bush life and come more than half way to strike a bargain with us. One of them, whose tribe was scattered to a dozen places, was an elderly widower who I saw destroying something in the fire. I asked him what he was doing and he told me he was "killing his dreaming"... He was destroying the symbol that linked him with his country, with the source of his own life, and with all the continuities of his people.

If we attack a people's spiritual belief through our Christian missionaries; if we build fences on land which people have no sense of ownership but a very strong spiritual affinity for; if we send their boys away to work and their girls away to wait at tables; if we prostitute their women, then we significantly alter the expectations of the future of those people. We are tearing down the very structures of their society.

Education through Simulation

Here was a story that had to be told, the only question was how should it be told. It leant itself to a straightforward, expository, historical type of approach but such an approach would have kept the learners as spectators. They might have learnt about events but it was doubtful whether they would "feel" those events. The learners had to be participants in

the drama as it unfolded, only then could they hope to enjoy insights into events which were far removed from their experiences This participation in the drama,has been realized through the method of simulation.I have conducted the same simulation with children in their seventh year of schooling,with students in their first year of College, with teachers who have been in classrooms for a number of years and with community members, some of whom have been Wiradjuri. The presentation of the simulation does not alter for each group, but of course, the responses of the different groups do vary.

The first goal of the simulation is to help the participants become Wiradjuri and build up a relationship with their territory. (See Appendix 2).
This was an all-sustaining territory: it provided food; it contained their spiritual history; it was the place where games were played and essential skills were practised, and it afforded the opportunity for group endeavours so that friendship bonds could be formed and responsibilities shared. The second goal of the simulation is deliberately and systematically to destroy the first goal once it has been achieved.

The simulation aims unswervingly to promote understanding of depopulation and land alienation.

A Rationale for the Simulation

The strategy of simulation was chosen because this strategy reduces the distance between the students and the world they are studying. Ted Aoki (1982) argues convincingly for education that treats knowing not just as acquiring facts but, more importantly, of making meaning. The simulation aims at having the students become Wiradjuri so that they can live within the situation they are studying and can construct their own meanings. The reality of the history of the Wiradjuri cannot be seen as an objective reality to be studied as something "out there and back in the past". To treat it in such a cavalier way would be to offer something that is far beyond the experiences of the listeners. It would go over their heads and bypass their hearts.

Let me try to illustrate this last point. Ideas to be learnt have two dimensions. One of those dimensions is a cognitive one and the other is an affective one. If I'm asked to give a talk

on, say, Vienna then I can look up data about Vienna in an atlas and an encyclopaedia and prepare my talk. But I have never been to Vienna so what sort of talk would it be? A fairly sterile one! It would, however, be as accurate as the knowledge that has been recorded in the books would allow. On the other hand, if I'm asked to give a talk on Papua New Guinea, where I lived for seven years, then I don't only go to books but, also, to my memories, and my memories are rich in emotions. I can talk with feeling about Papua New Guinea and I can talk with authority about things over and above that which is recorded in books.

Now let me try to illustrate with a concept that is central to the Wiradjuri simulation - land alienation. White Australians, who can't walk down the main street of any shopping centre without tripping over a Real Estate Agency, can't fully understand land alienation. We buy and sell land as we move around but that's not alienation, that is a business activity. It is certainly not a spiritual activity. Now try to think as a Wiradjuri - the land is in your keeping but it is not yours to buy and sell. The land contains your sacred sites and your dreaming, it holds the history, and controls the future, of your tribe. Without this land you are a nobody. If you lose this land where can you go? What can you do? What will become of you?

Only if the participants in the simulation consider land alienation from a first person point of view will reason and passion come together to help them construct their own meanings.

Results of the Simulation

Evaluations of the simulation have been conducted using first year College students, and teachers and community members who have attended inservice days. At College the simulation takes three to five weeks to conduct, but on an inservice day the simulation is conducted in that one day.

One evaluation technique employed the semantic differential. The semantic differential offered bi-polar adjectives to describe the Wiradjuri and students had to respond by making a check, from 5 to 1, for each set of adjectives.(See Appendix 3).

Twenty college students were tested using this semantic differential and the results were very mixed. Some showed they hoped for change and their numerical scores went from low to high. There was however a small core of students whose

numerical scores went from high to low. I asked one of the students whose scores had become lower to explain why this had happened. Her written answer is quoted below. It makes so much sense that I began to wonder where I had failed with those students whose scores had gone from low to high.

> When we first started on our study of the Wiradjuri we were asked to fill out a simple attitude test on what we felt about the Wiradjuri. The test asked some questions about whether we thought they were good or bad, honest or dishonest, questions such as these. We repeated this test three times during the length of our study and much could be learnt from the differences between the three tests.
>
> When I did the first test the results made the Wiradjuri look like a super race. I was being patronizing and not treating them as real people but more as an image like the "noble savage" concept. I showed no understanding of them or their ways and did not consider that they were people in many ways just like us.
>
> With the second test the results showed that my attitudes had changed a little. After learning something about the Wiradjuri I saw them more as real people rather than "noble savages", that they had good and bad points just like us.
>
> By the time I hit the third test I had learned much more about the Wiradjuri and my attitudes had changed accordingly. I was no longer patronizing or putting them up on some sort of pedestal but seeing them as real people. I think many people tend to become patronizing with Aboriginies, not seeing them as people and trying too hard to solve their problems for them, rather than letting them help themselves. After all they are people, just like the rest of the Australians.
>
> Megan Taylor

Another technique used to evaluate student gain was at the completion of the simulation to face the students with the focus question "What happened to the Wiradjuri?" Exerpts from some of the better answers are included below. These answers reflect how reason and passion have come together and meanings have been constructed.

> We can see this network fits compectly together and when white man begins to interfere with the violence and diseases, he upsets this balance. When white man takes over the Wiradjuri

land then this destabilises the tribe. The complete destruction of the community results, which in turn leads to no longer any organisation of the tribe. They are unable to bind themselves together and gradually fall apart.

Sharon Alpen

The Wiradjuri had become aliens in their own world. They were forced to live on missions, insulted, abused for their colour and their lack of white ethics. All because they marched to the beat of a different drummer but the whites had stolen the drum, and changed the tune.

Student unknown

Today, many blame us, the victims, for our current state of poverty, and misuse of government handouts, when in fact these are the consequences of the physical and structural violence we have been faced with. We were forced to leave our land and suffered alienation from our social and cultural history, language, and religious and cultural heritage. We were robbed of our humanity and our freedom. I know the land to be ours by the virtue of the memory of our spiritual relationship with it. Land was synonymous with our existance, and our only way to recapture dignity and pride today as Aborigines is with land rights.

Karen Woodless

They have torn down the very structure of our society, by taking from us everything we know. By not allowing us to have our land and people together they have made it impossible for our tribe to exist. Our tribe has no alternative but to go along with the commands.

Kerrie Wooden

What I felt, the injustice, anger, disbelief and confusion is only a small portion of the feelings the Aborigines must have held for such unmitigated action by the new white settlers. I can see the wrong done, and can begin to understand the bitterness felt by the Aborigines, for I experienced a little of that.

Bev Franke

Responses collected from teachers who have attended the in-service days have been collected on a more informal basis. Here is one example:

> I squat by the ashes, too lonely, too sad to hunt, to track. I no longer feel hungry - my sorrow consumes me. My life, my family, my tribe are gone, scattered, killed, *murdered*. Where are those days of my youth when I played with my friends, learned from my father, heard the legends and love of the tribe? The thrill of my first kill as a man; the dread and excitement of my initiation; the love of my family - all gone, all lost. No one to share, no life to live.
>
> K.F. McKevett,

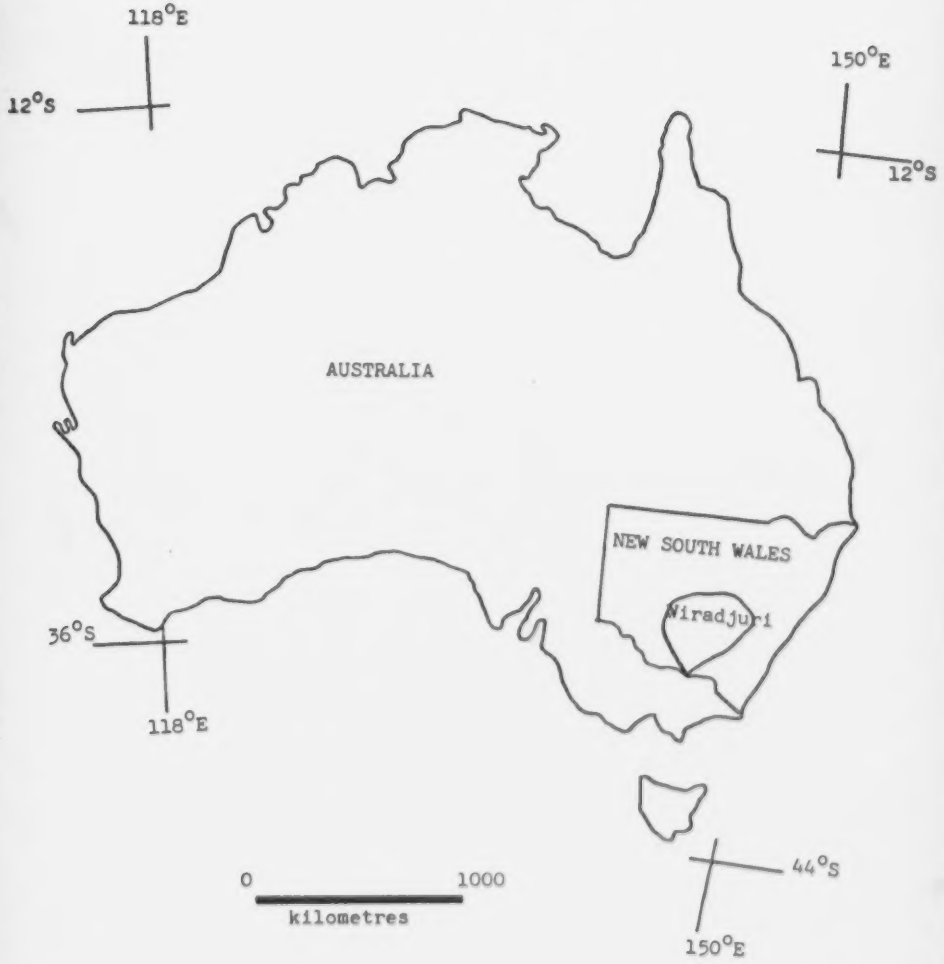
Conclusion

This chapter has suggested that history of this nature needs a special kind of treatment and that treatment is simulation. This is equally suitable for children, students and teachers.

Only with simulation can we hope to give our learners meaningful insighst into events that ordinarily are outside their experiences and comprehension, and only when they enjoy such insights will they begin to appreciate the massive injustice that has been done to the Aborigines of Australia.

We white Australians need to acknowledge the magnitude of this injustice. If we continue to ignore it we place much at risk. We risk a peaceful future, we risk our collective peace of mind and we risk the welfare and dignity of black Australians.

Appendix 1


118°E
12°S
150°E
12°S
AUSTRALIA
NEW SOUTH WALES
Wiradjuri
36°S
118°E
0
1000
kilometres
44°S
150°E

Appendix 2

1. Participants in the simulation are first shown a map of the Wiradjuri's territory, and appropriate slides.
2. Next they study a Wiradjuri Dictionary of place names and then a local road map to see how many towns, cities and rivers are named in the Wiradjuri tongue. Wiradjuri place names are circled.
3. When it's realised that the Wiradjuri once lived over much of the Riverina but that nowadays they are not at all visible as a group, we face the participants with the question "what happened to the Wiradjuri?" To help answer this we ask the participants to become Wiradjuri and we give the some territory of their own.
4. One of the co-operators walks one group over its territory.
5. Another explains to a second group the importance of the Dreamtime to the Aborigine. He tells about stories that give advice, that prohibit certain behaviours, that establish the powers of the spirits, that explain creation.
6. Each horde of Wiradjuri then has to construct a Dreamtime story about their territory. These stories are reproduced in art and in languages, for example: Once our fathers lived in a land that was always moist and green. There was always food to forage and animals to hunt. Life was good. But then a long, hot, dry time came. The rivers dried up, the plants turned brown and died, the animals left - there was much hunger and many deaths.
   When the rains came again, at long last, the grasses and trees grew once more and the animals returned.For those who had died it was too late. The great spirit took pity on the people and promised that in future he would send two signs to show that a hot, dry period was coming. Firstly he would send a rainbow to show the rains had ended. Then he would send beatles of brown and green hues to show the dry had begun. When these signs appeared the people would know what was happening and would move to better land.
7. Participants share their ideas and experiences with one another, in speech and writing.

Appendix 3

Good	--- --- --- --- ---	Bad
Stupid	--- --- --- --- ---	Clever
Unpleasant	--- --- --- --- ---	Pleasant
Boring	--- --- --- --- ---	Interesting
Clean	--- --- --- --- ---	Dirty
Worthless	--- --- --- --- ---	Valuable
Honest	--- --- --- --- ---	Dishonest
Unwise	--- --- --- --- ---	Wise
Awful	--- --- --- --- ---	Nice
Kind	--- --- --- --- ---	Cruel
Important	--- --- --- --- ---	Unimportant
Imaginative	--- --- --- --- ---	Dull
Incapable	--- --- --- --- ---	Capable
Courageous	--- --- --- --- ---	Cowardly
Successful	--- --- --- --- ---	Unsuccessful
Annoying	--- --- --- --- ---	Pleasing
Treated Fairly	--- --- --- --- ---	Treated Unfairly

Bill Taylor

THE ARTS AS AN ASPECT OF MULTICUTURAL EDUCATION IN MONOCUTURAL SCHOOL

May I at the outset say that this chapter uses "multicultural education" as a shorthand piece of jargon to mean education for a multicultural society which has been designed to foster equality of opportunity for all its pupils, based on informed mutual respect for the cultural backgrounds of each pupil.

Further I am concerned with a set of attitudes rather than a particular school subject. While the expressive subjects of art, music, dance, drama, sport are especially promising media for influencing students feelings as well as knowledge, their contribution to multicultural education must be as explicitly integral parts of the wider curriculum so that the social sciences, language, and religious education can compliment each other and can encourage the physical sciences and mathematics to enter in with them. Only by an across-the-curriculum approach, both in primary and secondary school, can attitudes be generated naturally; otherwise, initiatives will run the risk of being tokenistic gestures with patronising overtones.

To confine a critical description of initiatives in a politically hyper-sensitive aspect of schooling is perhaps to try the impossible, but an attempt is made here from the conviction that the late 20th century societal pattern of Europe will require more and more knowledge and appreciation of cultures other than our own if we are to live harmoniously and peaceably with our neighbours at home and abroad. The permanently multi-racial, post-colonial, pluralised societies of countries like the United Kingdom require an explicit contribution from their schools to mould future citizens who will welcome the enrichment of outside influences to their nation's collective culture rather than exhibit xenophobia, racism and prejudice.

Britain has been a multi-ethnic society since at least Julius Caesar's invasion, but only since the early 1950s with the immigration of Caribbeans and Indians at the British government's invitation, for economic reasons, has there evolved a gradual recognition of the cultural impact that compliments the economic one. Politically the ugliness of increasing racism has forced legislation to curb excesses of discrimination in such fields as housing and employment, but some question the effectiveness

or the will behind such legislation since some other laws (e.g. about nationality) seem themselves to be racially divisive.

As guardians of the young, schoolteachers have a moral obligation to encourage the development of informed, compassionate, tolerate attitudes among children. One of the D.E.S.'s* most influential recent pronouncements urged LEAs*to "consider the extent to which both the hidden and formal curricula in schools are able to combat racism by promoting equality of opportunity among all sections of the population in a multicultural society." (1)

In 1977 the Ministry of Education asked all LEAs about their policies for preparing pupils for living in multi-ethnic Britain. By the time of the Rampton Report in 1981, only three had published specific statements though this number has slowly grown - mostly from LEAs which have concentrations of non-white pupils, concentrations which are demographically very uneven.

The majority of Britain's population, however, does not reside in inner cities, nor is it in daily contact with non-white people. This offers its community leaders an excuse for avoiding any thought of changing their schools curricula to accommodate the recently but permanently changed nature of British society. Financial cutbacks and anxiety about school-leavers' employment prospects dominate today's secondary schools and the socio-political tensions arising from accusations of racial discrimination in far-off cities can be conveniently forgotten in regions such as the southwest, about which this article is written. The HMI*paper on Race Relations in Schools (1983), based on discussions with five (unidentified but apparently multiracial) LEAs recognises that racialism is nation-wide and reiterates its belief that schools could help to combat it.(2 The major teachers' union, the NUT*,issued about the same time an official statement clearly expecting its members to work actively against racism(3).But in the absence of overt local racism in the southwest (there being few opportunities for its expression) many all-white schools have virtually ignored these signals.

What contribution, if any, can the arts make to culturally enriching monocultural schools that are within a national public system of education which represents a multiracial society? As a frequent visitor to various African countries, I instantly come into sensual contact, on leaving the aeroplane, with a culture that is vibrantly different from Britain's; the smells, sounds, colours, shapes, materials have a character quite different from Europe's.

It is relatively easy for me to go beyond this sensual experience and understand why the traditional buildings are designed, constructed and decorated as they are. It is easy for me to go beyond this intellectual understanding to reach an appreciation of the aesthetic as well as functional qualities of the buildings, artifacts, dresses and art that surround me. I realise for example how much more functional - and certainly more aesthetic - are the mud-walled window-less Hausa houses, far cooler than the modern concrete monstrosities whose inefficient electrified air-conditioning seldom works in the same country.

A sustained awareness of these qualities develops in me a stage when I can discriminate between good and not-so-good examples of, say, Benin brass, Ikot Ekpene wooden masks,Gombe straw and raffia work, Kano tye-dyeing. The designs of the pottery, the blankets, the ebony and ivory sculpture and jewelry all become selectively admired with my deepening knowledge.As a child's learning must also include cognitive, affective and sensual aspects in a process of graduation, from sensual to intellectual to aesthetic to selectivity.

The heart of multicultural education is the development of a positive appreciation of the ethical and aesthetic values that characterise the folkways of ethnic groups other than one's own, recognising that difference is not necessarily a question of superiority-inferiority, and that a truly ideal multicultural society is enriched by its diversity and the mutual respectful acceptance by one subgroup of the best in another sub-group's lifestyle. In multi-racial Britain, the fear at present is that racism - the belief that one race, purely for ethnic reasons, is superior to another in some unsubstantiated generalised way- abounds (openly and covertly) at personal and institutional levels. The essential aim of multicultural education is to eradicate this ill-informed, destructive racism.

The arts are an excellent medium for doing this,since no national group has a monopoly of talent and taste as creators and performers of imaginative and beautiful art. The number of non-white pop stars whose inventiveness in terms of how they use instruments,rhytms dress, and who delight the mass of white British teenagers, in a de-racialised context, testifies to the ease with which in some art forms, this can be achieved. To a less extent this is true in the British world of sport.

But if radio and television are indicative of society at large, it must be conceded that there are few theatrical productions,

comedy shows, documentaries, or panel games that reflect the pop programmes' racially-neutral mix of performers. Arguably, these programmes fall into two categories; first those with monoracial (Asian or Caribbean e.g.) castes and addressing themselves apparently to viewers who share their ethnicity, and second the token individual from an ethnic minority (especially in the popular soap operas) who is there to prove how liberal is the programme's producer.

Yet token gestures are cosmetic and almost always patronising. One can appreciate say, the craftmanship and artistry of the unique designs of the indigo tye dyers without having any knowledge of the tye dyer as a fellow human being. Many people are less personally threatened by learning about the lifestyle of a tye dyer in far-away Nigeria than about the lifestyle of a tye dyer of Nigerian extraction who is now a passport-holding, British taxpaying, citizen. As neighbours we want people who look and sound and do very similar things to ourselves and if they behave very differently we often ignore and even reject them, but if we admire some part of their culture and absorb it into our own we can conveniently forget where that particular item originated from. This is illustrated in the pop music field where members of racist groups like the fascist National Front would never admit that the reggae they enjoy is the creation of non-white Caribs. Of course the more classical and ancient the instruments and rythms are e.g. the Indian sitar and its wailing twanging discords (as described by many Europeans), the more difficult it is for the ordinary British public to acquire positive appreciation for them.

Not everyone can go to Nigeria or other far-off places . Nor can every Devon child have regular contact with Asian-originating Bradfordian Britons or Caribbean-originating Brixtonians, but all white schools, helped by books, visits, visitors, films, video, specialist resource centres, can develop an awareness, and hopefully a respectful knowledge of the art forms of the nation's various ethnic groups.

The silvercraft, the textile design, the wood sculpture, the batik, the painting, of the traditions that the nation's newcomers represent must be presented to the entire British school population as a medium through which to develop positive images of these

cultural traditions which all too easily can be seen through neo-colonialist pejorative eyes. The culinary arts, the hairdressing intricacies, the language and imagery of the poetry, the daring use of colour and design in dress are all aspects of artistic culture which have enormous potential for enriching the life of a multicultural society.

Unfortunately, few British teachers have been trained or feel competent to teach pupils about such matters. There is a great need for in-service courses as well as initial teacher training to help teachers to acquire the knowledge, skill, attitudes and the desire and confidence to foster non-racist, knowledge-based appreciation for art forms as found in the daily lives of ordinary people as well as in the more refined versions of high culture. It is salutary to think that probably every sizeable ethnic group in the world has produced its equivalents of Beethoven, Leonardo da Vinci, Le Corbusier, Cervantes or the Beatles.

The southwest of England shows the focus in the teaching of art, drama, music and movement to be Eurocentric, even Anglo-centric - just as it is in the Social Sciences, literature and language. With no end-of-secondary school national examination syllabus explicitly encouraging an informed knowledge of Afro-Asian arts, the teachers are not motivated to develop in these directions. Even in Britain's multi-racial urban schools, art schemes of work are more shaped by examination requirements than by the local community's needs. This can be crassly insensitive in the inner city school, directly and immediately causing pain to some children; in all-white Devon, such an approach is also inexcusable since, by default, it leaves its pupils self-complacently ignorant.

I shall now describe the first efforts in teacher in-service training the South West has undertaken. Of the regions four LEAs, only two have initiated some training, one last year, two this year.

Difficulties in including multicultural issues in the southwest's schools are exacerbated by the 1980 Education Act and the 1984 Green Paper which give parents more and more say in the running of the school. Since there is no vocal parental pressure for such innovation, the local population at best manifests a benign but untested liberalism which denies the existence of racial bigotry, and egocentricism which refuses to make room in an

already overcrowded curriculum for yet more topics whose relevance is suspect.

In September 1983 the University of Exeter's Education faculty responded to an invitation from one of the region's LEAs to provide in-service training for a selected group of its teachers. A more ambitious in-service course started in September 1984, involving two LEAs.

The first LEA's approach was essentially bureaucratic, its professional officers consulting only with significant county councillors, school governors and headteachers. It reached its decisions undemocratically. Participation in the 1984 course is by nomination from County Hall - though normal recruitment for in-service courses is from applicants who have read some advance publicity about a course. The 1983 exercise was deliberately limited to the staff of three schools: two feeder primary schools and their secondary school.

The objectives were ambitious. The programme was costly to provide. Each day consisted of serious lectures which emphasised the national context, films, an extensive book exhibition, small group discussion seminars and practical workshops on four traditional curriculum areas - Religious Education, the Humanities, Drama, Art. These were selected as the most likely to be receptive to any new ideas or practices learnt during the course. Only the most superficial of introductions, of course, could be attempted in the brief time available. Racism was a taboo subject with the course's sponsors who feared that their teachers were not ready for such potentially threatening and personal considerations, this despite the current national acknowledgement that "racial prejudice is a normal aspect of British Society"(4)It is interesting to note that,after the course, many teachers expressed opinions that echoed the Runnymede Trust's view that "just to learn about other people's culture is not enough to learn about the racism of one's own"(5)The workshops were led by staff who had vast experience of working with children in multiracial contexts. Perhaps predictably, the participants felt punch-drunk at the end of the course since too much had been attempted in too short a time. The teachers complained about having been bombarded with too many - for them - radically new ideas. Despite these shortcomings, the two days did whet appetites.

A second and larger LEA has decided to support the 1984-5 in-service course. This LEA's teachers have some non-white pupils and its present awareness comes from teacher-initiated grassroots action. In 1983 Exeter city's public primary schools had over 60 pupils (less than 0,5% of the schools population) whose home language was not English. Admittedly this is a far cry from London with 131 non-English home languages, representing 14% of its pupils.(6)

Independent of, but influenced by, this classroom-level interest, the Authority set up an official Working Party composed of representatives from all levels of the education service, with responsibility for identifying current practice, commending the best local initiatives, and recommending a policy for the officers to present to the democratically elected County Council with a view to securing its support. Every school in the LEA was contacted by the Working Party. This is the first attempt to map the region's existing and intended school practice that is aimed at deepening an appreciation of Britain's cultural pluralism.Predictably most schools admit to doing nothing about this; but a significant minority claims to be doing imaginative work as part of subjects such as World Studies, Religious Education, literature, and PSM (Personal, Social and Moral). The Working Party's members are committed to the need for multicultural education in an all-white region, and may not be representative of the beliefs and attitudes of their fellow teachers in the Authority. They are impatient for change and oscillate between idealism and realism. They fully realise the need for teaching materials appropriate to the region as the bulk of existing teaching aids is oriented to inner cities, multiracial schools and/or the needs of particular minority groups. The Schools' Council's work in this field was cut back in January 1984, suggesting a cooling off in government circles towars the multicultural education cause. Many of the curriculum developments in areas like London(7) would be considered much too radical in the sleepy southwest. This attitude presents the region's schools with their biggest hurdle if problems of racism are to be tackled with parental support. Cash for purchasing new equipment is limited and local self-help groups of teachers will have to create new materials. Guidelines for rewriting existing textbooks in order to remove racially offensive language and erroneous cultural stereotyping exist to help such groups. (8)

Nor are any of the region's LEAs likely to create an Adviser's post with a total or even major commitment to multicultural education. In 1981 the Runnymede Trust published a report about the nation-wide response at advisory level. After contacting all 97 LEAs and securing 71 replies (the silent Authorities included those in the southwest) the Trust found only 14 LEAs (all with large non-white school populations) with full-time Multicultural Education Advisers. The same report recorded only 52 LEAs with appropriate teacher in-service training provision.(9) The creation of special advisers and special resource units would greatly encourage teachers who both pedagogically and psychologically feel the need of continuous support if they are to teach areas they were not trained to teach.

Whether in London or the southwest, multicultural education has to be the community's education, not isolated inside schools and reserved exclusively for the young. There is a widespread assumption that community pressure flows in one direction, i.e. in favour of schools fostering inter-cultural understanding.(10) However community pressure is likely to be either infrequent, or feeble, from numerically small groups or else from the majority but in the opposite direction and expressing hostility. The potential for cultural enrichment for every citizen in a pluralistic society is not self-evident!

Yet the arts have a major contribution to make, especially in a multiracial classroom where individual children's feelings are at stake, perhaps less so in a mono-racial classroom where their socio-political overtones can conveniently be glossed over and their contribution to general culture be seen as a cognitive exercise primarily. Where the occasional westcountry teacher does attempt a multi-ethnic approach, even in Religious Education which would seem to be the most adventurous in this direction, it can be a token, a special event or project to be enthused about for the moment before being virtually forgotten. But even tokens have their place, yet the current politico-economic constraints and the local parent school governors who demand more saleable skills for their children are not sympathetic even to tokens as these are seen to usurp precious time and resources that could better be used towards passing examinations. If on top of that we remember the teacher's lack of training, and also the lack of promotion prospects for espousing a cause with no kudos in the eyes of the

local political or professional leaders, then we see how difficult it is to secure any penetrating kind of innovative practice. Clearly, guidelines and explicit encouragement, must be given by the government, the DES, the LEA.

My experience of having taught in different parts of the world impels me to consider the southwest of England and the whole of the United Kingdom in an international context. In teaching the majority culture's children to know more about the minority cultures within the same nation, the aim is to deepen an understanding of each other; it must go well beyond merely providing decorative knowledge. It must give young people the chance to think through the implications of various moral, religious and aesthetic value systems coexisting as part of a unified yet pluralised nation. This is as big a problem for the post-colonial emergent Third World nations as for their ex-colonial European masters. In Nigeria, for example; its multicultures present enormous problems to the nation's leaders who have responsibility for nurturing a sense of nationhood. The federal government (11) wants the schools to inculcate knowledge of the culture (not least the language) of at least one of the two major ethnic groups in addition to the home culture. For Example, an Efik child will learn his ancestors' ways from the community, the Igbo's (the dominant ethnic group around the Efik) from the school, and the language of the Yoruba or Hausa (the other major groups) by the end of primary school . And, of course, the child must learn English, the country's lingua franca.

The only major difference is that the United Kingdom multicultural education immediately conjures up problems arising from the presence of non-whites making it a racial issue when the problems ought to be from the existence of the variety of folkways, making it a cultural issue. The Nigerian language and educational policy set out above was easy to legislate for and to set aside special funds for, but to get the members of the country's nation-like ethnic groups to have deep mutual trust and respect of each other's cultures and to evolve since the horrific civil war of the late 1960s to a condition of cultural harmony and cross-fertilisation is still a long way off.

In this regard, Britain can learn from, and in turn teach, other countries, including Third World countries, because the phenomenon is international. Nor can regions like England's

southwest cocoon themselves from the modern interdependent world in which multiculturalism is a normal part of the daily lives of more and more individuals. Where politicians have so far failed, perhaps artists and art teachers will succeed. The problem is how to convince the South West's art teachers that they have a role to play.

1. Department of Education & Science, *A Framework for the School curriculum*, 1980.
2. Department of Education & Science, *Race Relations in School*, Typescript, 1983.
3. National Union of Teachers, *Combatting Racism in Schools*,1983.
4. Lawrence,D., "Prejudice, politics and race," *New Community*, vol.7, no.1, 1978.
5. Runnymede Trust, *Different Worlds: Racism & Discrimination in Britain*, 1983.
6. Craft, M., "Multicultural Europe in the year 2000; challenge and opportunities," The New Era, vol.64, no.3, 1983.
7. Inner London Education Authority, *Multi-Ethnic Education*, see vol.1, no.2, and vol.2, no.2. See also Minority Rights Group, *Teaching About Prejudice*,1983.
8. Education and Community Relations, "Racialism and sexism in Books - a Checklist", 1975.
9. Rynnymede Trust, op.cit.
10. Lynch, J., *Multicultural Curriculum*, 1983.
11. Taylor, W.H., "Nigeria's search for curriculum relevance," *Compare*, vol.11, no.1, 1981.

* D.E.S. = Department of Education and Science
H.M.I. = Her Majesty's Inspectorate
L.E.A. = Local Education Authority
N.U.T. = National Union of Teachers

EPILOGUE

The arts as music, dance, drama, literature, painting, sculpture, ceramics, film, and so forth, consist of complex structures through which understanding of human experience and of the world of meanings and values becomes possible. That is, they have a kind of rationality and the capacity to develop human understanding and intelligence. The arts are, in the words of my old tutor, Louis Arnaud Reid, an embodiment of meaning; they also embody values and constitute a means whereby students can explore, assess and develop their own values. The arts are a major part of the cultural heritage, in the forms both of so-called folk art or craft and the fine arts: they are essential in understanding cultural evolution, development and change. The arts are centrally concerned with the structured life of the emotions, with feelings, sensibilities and sensitivities, and have a potential to 'educate' the emotions. Finally, the arts have practical, concrete components which require their practitioners to exercise skill and discernment in handling materials, organizing space, or controlling physical movement.

As for the point of the *necessary* role of the arts in general education, I have to say that in practice much of our school and higher education does not, in fact, acknowledge any such role. The arts are, in general, seen as incidental, possessing low status and best pursued, in depth, in specialist departments and academies. Has schooling, then, another agenda to which the arts are very largely irrelevant or of only minor interest? In Britain, for example, the best funded initiative in education (1983), the youth training programme of the Manpower Services Commission, makes no explicit acknowledgement of the value of or the need for the arts in the education of the 14-18 age group, to which the M.S.C. is laying claim. Instead of education in the arts, for which there is not only endless scope and good resources around the country, there is training for work - which is receding and crumbling like the tail of Halley's comet. In the Universities, no serious provision is generally made for the incorporation of the arts in the curriculum of undergraduates and nor is the position much better throughout higher education generally. To this extent I would say that the modern concept of humanities education is gravely deficient, a reflection more of the interest

university and higher education teachers have in their own research, academic careers and in the all-absorbing committee life of institutions than in any philosophy of education of students.

The reason for all this have often been recounted: the prevalence of intellectualistic values and assumptions in the design and the staffing of upper secondary school and higher education programmes, the persistent community belief that formal education really is about preparing if not training people for working life, the widespread feeling that the arts are indeed an optional extra, a form of recreation and play - in a culture where recreation and play are among the inessentials of life. Added to all these reasons, we have now, in many countries, a kind of hardening, summed up in the immortal words of Australian Prime Minister Fraser, "Life was not meant to be easy". This cultural phenomenon, this hardening of the heart, which encapsulates the work ethic, preoccupation with making and spending money, the resurgence of efficiency and effectiveness and other forms of managerialism, and a repudiation of sensitivity, the life of the feelings, and such values as collaboration, sharing and fraternity - is a new driving force. In short, the value structures in our societies make it difficult if not impossible to gain assent to the proposition that the arts are indeed fundamental to life and a necessary and central part of an adequate general education for all. The arts - as humanities and as arts and crafts - undoubtedly have within themselves the experience, the qualities and the resources to overturn these narrow preoccupations, but they lack the social, political, economic and also the cultural power to advance into the central arena of our societies. Yet there is one very significant social force in their favour and I shall mention this before concluding with a proposal for finding a place for the arts in the hearthland of the curriculum. What is, or could be, working *for* the arts is the rapid and apparently irreversible decline of opportunities for paid full-time employment and the consequent emergency of leisure as a new mass phenomenon. Leisure, as Aristotle understood it, meant self perfection, the formation of the mind through study, discourse, reflection - a kind of idealized education in the Academy. Leisure, as the modern tour operator understands it, is low cost chartered flights and mass hotel reservations in overrated beach resorts in hot climates! So, time and opportunity for leisure are not necessarily time and

opportunity for the arts. Similarly, the large sums of public money invested through arts councils in national cultural properties, such as opera, painting galleries and ballet companies for which they provide a base and a resource, in no way ensure that the arts will be built into national education. In Britain, while the approach through designated cultural properties is pursued, government spending policies are reducing the scope of community arts and eroding the teaching and study of the humanities in higher education. It is here that we must return to the classroom for unless the foundations of an education that embraces the arts are very firmly laid in the school, the tour operators will continue to hold Aristotle at bay, missile sites will displace the community arts centres, and those who write and speak eloquently of the place of the arts in the life of mankind will continue to sound like minority cult figures. We must press forward with practical programmes for arts and humanities in schools, colleges and universities, if necessary on utilitarian grounds if these are what carry conviction. We are not pushing at an open door since neither are the values of the arts widely understood and appreciated nor can we underestimate those forces in society which are fundamentally hostile or simply indifferent to what we are considering here. I need only mention the prevalence of what Bertrand Russell termed possessive and destructive impulses which he distinguished from creative impulses. These possessive, destructive impulses include the pursuit of private interest, warfare or preparation for war and the large scale state apparatus. By contrast the spirit of the arts and the humanities will only flourish in the community, as the humanists of classical Greece, the Renaissance and more recent times have all recognised, if conditions can be found which nurture that spirit in individuals and small groups.

Malcolm Skilbeck
Former Chairman of W.E.F.

THE AUTHORS IN 1984

Andrews, Rex (United Kingdom)
University of London / Institute of Education

Aranha, Mabel (India)
St. John's High School, Bombay

Haward, Geoff (Australia)
Tasmanian College of Advanced Education

Hepworth, Tony (Australia)
Riverina College, Wagga Wagga

Lucas, Esther (Israël)
Tel Aviv University / School of Education

Masheder, Mildred (United Kingdom)
The Polytechnic of North London

Mc.Kone, Frank (Australia)
Senior Secondary School, Canberra

Meulenbeek, Maria (The Netherlands)
Academy of Dramatic Art in Education, Utrecht

Röhrs, Hermann (Germany, Federal Republic)
University of Heidelberg

Shah, Madhuri (India)
Chairperson of the University Grants Committee /
President of the World Education Fellowship

Sheth, Jagjivan R. (India)
Amulakh Amichand Bhimji Multipurpose High School

Skilbeck, Malcolm (United Kingdom / Australia)
University of London / Institute of Education

Stone, Frank A. (United States of America)
University of Connecticut / Institute of Education

Sultana, Safia (India)
Aligarh Muslim University

Taylor, Bill (United Kingdom)
University of Exeter / School of Education

Timmerman, Max (The Netherlands)
Sterrenberg, Christian Centre or Living-Community
for Mentally Handicapped Adults, Huis ter Heide

Van Stapele, Peter (The Netherlands)
University of Leyden / Dept. Theatre and Film

Weaver, Anthony (United Kingdom)
University of London / Goldsmith's College of Art

BIBLIOGRAPHY

Achterhuis, Hans (1975)
Filosofen van de derde wereld. Baarn 1975 (Van Stapele)

Andrews, Rex (1982)
Goldilocks Among the Micro-chips: The Educational Role of Imaginative Literature in a Technological World. In: The New Era, Vol. 63/3, 1982: 95 - 99 (Van Stapele)

Aoki, Ted (1982)
Towards a Dialectic between the Conceptual World and the Lived World: Transcending Instrumentalism in Curriculum Orientation. Paper presented at Teacher Education Seminars, South Korea (Edmunton, Canada) (Hepworth)

Artistic and Cultural Education. Federal Republic of Germany, The Bund-Länder-Commission for Educational Planning. Bonn 1977 (Lucas)

Arts in Education, The. The New Era, Vol. 62/1, 1981 (Lucas)

Barzun, J. (1974)
The Use and Abuse of Art. Princeton University Press 1974 (Lucas)

Batchelder, Marjorie (1947)
Rod-puppets and the Human Theatre. Ohio State University Press 1947 (Aranha)

Becker, J. and Lee Anderson (1977)
Education for Involvement. In: The New Era, Vol. 58/2, 1977 (Lucas)

Bernbaum, Gerald (1977)
Knowledge and Ideology in the Sociology of Education. London and Basingstoke 1977 (Van Stapele)

Bernstein, Basil (1975)
Towards a Theory of Educational Transmission. Vol. 3 of Class, Codes and Control. London and Boston 1975 (Van Stapele)

Birdwhistell, Ray L. (1971)
Kinesics and Context: Essays on Body-Motion Communication. Harmondsworth 1971 (Van Stapele)

Boal, Augusto (1979)
Theatre of the Oppressed. London 1979 (Van Stapele)

Broom, L. and F.L. Jones (1973)
A Blanket a Year. Canberra 1973 (Hepworth)

Buber, M. (1926)
Rede über das Erzieherische. Berlin 1926 (Lucas)

Caffin, Charles H. (1968)
How to Study Pictures. Freeport N.Y. 1968 (Röhrs)

Cherton, J. (1975)
Culture et Enseignement. In: Revue. Ministry of National Education and French Culture, Vol. 10/1, Brussels 1975 (Lucas)

Clarke, Isaak E. (1904)
Art and Industrial Education. New York 1904 (Röhrs)

Coates, S. (1962)
Rebels in Christendom. In: The Listener, Vol. LXVII/1731, 31. May 1962: 935 - 937 (Weaver)

Cobb, Stanwood (1934)
New Horizons for the Child. Washington D.C. 1934 (Röhrs)

Complete Puppet Book, The - A Book of Educational Puppetry written by members of the Educational Puppetry Association. London (Aranha)

Conant, H. (1964)
Art Education. The Centre for Applied Research in Education, Inc. 1964 (Lucas)

Cook, Trevor
Aboriginal Australians: A Preliminary Chronology. Directorate of Special Programmes, N.S.W. Department of Education, Sydney (Hepworth)

Courtney, Richard (1974)
Play, Drama and Thought. The Intellectual Background to Drama in Education. New York 1974 (Van Stapele)

Craft, M. (1983)
Multicultural Europe in the Year 2000; Challenge and Opportunities. In: The New Era, Vol. 64/3, 1983 (Taylor)

De Garmo, Charles (1913)
Aesthetic Education. Syracuse N.Y. 1913 (Röhrs)
De Garmo, Charles (1907)
Laboratory Exercises in Art Education. Syracuse N.Y. 1907 (Röhrs)
Department of Education and Science (1980)
A Framework for the School Curriculum. UK 1980 (Taylor)
Department of Education and Science (1983)
Race Relations in School. Typescript. UK 1983 (Taylor)
Donaldson, Margaret (1978)
Children's Minds. Glasgow 1978 (Van Stapele)
Education and Community Relations, "Racialism and Sexism in Books - A Checklist" UK 1975 (Taylor)
Elam, Keir (1980)
The Semiotics of Theatre and Drama. London and New York 1980 (Van Stapele)
Encyclopedia of World Art. New York 1945, Vol. IV:557 (Röhrs)
Environment for Creative Education, The. Reprint from Progressive Education. 1927 (Röhrs)
Fieldman, Edmund B. (1970)
Becoming Human through Art. New York 1970 (Röhrs)
Freud, S. (1940)
Group Psychology and the Analysis of the Ego. 1940 (Weaver)
Friendly Classroom for a Small Planet. A Handbook on Creative Approaches to Living and Problem Solving for Children, The. New Jersey (Masheder)
Harris, W.T. (1897)
The Aesthetic Element in Education. Milwaukee 1897 (Röhrs)
Hartmann, Gertrude (ed.) (1926)
Creative Expression through Art. Washington D.C. 1926 (Röhrs)
Hartmann, Gertrude (1938)
Finding Wisdom. Chronicles of a School of Today. New York 1938 (Röhrs)
Hartmann, Gertrude and Ann Shumaker (eds.) (1939)
Creative Expression. The Development of Children in Art, Music, Literature and Dramatics. Milwaukee 1939 (Röhrs)
Huizinga, J. (1937)
The Waning of the Middle Ages. (Arnold) 1937 (Weaver)
Inner London Education Authority.
Multi-Ethnic Education, Vol. 1/2 and 2/2 (Taylor)
Jackson, L. (1954)
Expression and its Implecations. London 1954 (Weaver)
Jansen, Theo en Anne-Ruth van Kammen (1976)
Projektonderwijs - Afleren en aanleren. Purmerend 1976 (Van Stapele)
Johnson, Keith and Keith Morrow (1981)
Communication in the Classroom - Applications and Methods for a Communicative Approach. (Longman) 1981 (Lucas)
Keene, Donald (1974)
Bunraku. The Art of the Japanese Puppet Theatre. Tokyo and New York 1974 (Van Stapele)
Keon-Cohen, B. (1981)
The Makarrata - A Treaty within Australia between Australians: Some Legal Issues. In: Current Affairs Bulletin, Vol. 57/9, 1981 (Hepworth)
Kinghorn, J.R. (1978)
School Improvement Through Global Education. In: The New Era, Vol. 59/6, 1978 (Lucas)
Klāger, Max (1980)
Seh-Weisen, Kunstgeistig Behinderter. Marburg 1980 (Timmerman)
Klāger, Max (1981)
Zur Genese bildnerischen Denkens - Ein Beitrag zur kunstpädagogischen Grundlagen Forschung. INSEA Publication 1981 (Timmerman)
Kowzan, Tadeusz (ed.) (1976)
Analyse sémiologique du spectacle théâtral. Lyon 1976 (Van Stapele)
Kramer, E. (1978)
Art Therapy with Children. New York 1978 (Weaver)

Lawrence, D. (1978)
Prejudice, Politics and Race. In: New Community, Vol. 7/1, 1978 (Taylor)
Lichtwark, Alfred (1917)
Alfred Lichtwark. Eine Auswahl seiner Schriften. Compiled by Wolf Mannhardt, Vol. I. 1917 (Röhrs)
Lowenfield, Margaret (1935)
Play in Childhood. London 1935 (Röhrs)
Lucas, E. (1979)
L'Education Esthétique et la Compréhension Internationale. In: The Report or the Seminar on Aesthetics and Education for International Understanding. Brussels 1979 (Lucas)
Lynch, J. (1983)
Multicultural Curriculum. UK 1983 (Taylor)
Macleish, Archibald (1954)
Art Education and Creative Process. New York 1954 (Röhrs)
Merrit, Helen (1964)
Guiding Free Expression in Children's Art. New York 1964 (Röhrs)
Minority Rights Group (1983)
Teaching About Prejudice. UK 1983 (Taylor)
Morren, Paul (1978)
The Teaching of Aesthtics and the Education for International Understanding. In: The Final Report of the Seminar on Aesthetics and Education for International Understanding. Lemskerke-de-Haan 1978 (Lucas)
Munro, Thomas
Art and Education (Röhrs)
National Society for the Study of Education. Committee on Art in American Life and Education. Washington D.C. 1941 (Röhrs)
National Union of Teachers (1983)
Combatting Racism in Schools. UK 1983 (Taylor)
Parret, Herman (1979)
Filosofie en taalwetenschap. Assen 1979 (Van Stapele)
Perez, Bernard (1888)
L'Art et la Poésie chez l'enfant. Paris 1888 (Röhrs)
Puppet Theatre - Around the World - Bharatiya Natya Sangh, Som Benegal (ed.). New Dehli 1960 (Aranha)
Read, Herbert (1943)
Education Through Art. London 1943 (Röhrs and Weaver)
Read, Herbert E. (1966)
The Redemption of the Robot; my Encounter with Education through Art. New York 1966 (Röhrs)
Read, Peter (1981)
A History of the Erambie Mission, Cowra. Institute of Aboriginal Studies, A.C.T. (unpublished) (Hepworth)
Richerdson, Robin (1982)
Culture, Race and Peace: Tasks and Tensions in the Classroom. Lancaster 1982 (Van Stapele)
Röhrs, H. (1967)
Die progressive Erziehungsbewegung. Ursprung und Verlauf der Reformpädagogik in den USA. Hannover 1967 (Röhrs)
Röhrs, H. (1983)
Die Reformpädagogik. Ursprung und Verlauf in Europa. Hannover 1983 (Röhrs)
Rowley, C.D. (1978)
A Matter of Justice. Canberra 1978 (Hepworth)
Sawer, Daisy D. (1929)
Everyday Art at School and Home. Pelham New York 1929 (Röhrs)
Schiller, R.F. (1954)
Letters on the Aesthetic Education of Man. (Routledge) 1954 (Weaver)
Smith, Bernard (1980)
The Spectre of Truganini. Boyer Lectures, ABC, Sydney 1980 (Hepworth)
Stanner, W.E.H. (1968)
After the Dreaming. Boyer Lectures, ABC, Sydney 1968 (Hepworth)

Sully, James (1903)
Studies on Childhood. London 1903 (Röhrs)
Suttie, I. (1963)
The Origin of Love and Hate. (Penguin) 1963 (Weaver)
Taylor, W.H. (1981)
Nigeria's Search for Curriculum Relevance. In: Compare, Vol. 11/1, 1981 Taylor)
Tindale, Norman (1974)
Aboriginal Tribes of Australia. Canberra 1974 (Hepworth)
Trust / Runnymede (1983)
Different Worlds: Racism and Discrimination in Britain. UK 1983 (Taylor)
UNESCO (1974)
Recommendation Concerning Education for International Understanding, Cooperation and Peace and Education relating to Human Rights and Fundamental Freedoms. Paris, November 1974 (Lucas)
Van Praag, H (1971)
Creativiteit - Een inleidende beschouwing. In: Intermediair 50, 1971) (Timmerman)
Van Stapele, Peter (1985)
Starting the Cycle: Possibilities for the Analysis of Performance (I). In: Erika Fischer-Lichte (Hrsg.), Das Drama und seine Inszenierung. Tübingen 1985:218 - 232 (Van Stapele)
Viola, Wilhelm (1937)
Child Art and Franz Cizek. New York 1937 (Röhrs)
Vološinov, V.N. (1973)
Marxism and the Philosophy of Language. Transl. by Ladislav Matejka and I.R. Titunik. New York and London 1973 (Van Stapele)
Votes and Proceedings of the Legislative Council 1845. Report and Minutes of Evidence of the Select Committee of the Legislative Council on the Aborigines (N.S.W.) (Hepworth
WEF Declaration. Bombay, January 1976 (Van Stapele)
Whitford, William G. (1929)
An Introduction to Art Education. New York 1929 (Röhrs)
Winnicott, D.W. (1958)
Collected Papers. (Tavistock) 1958 (Weaver)
Winnicott, D.W. (1974)
Playing and Reality. (Pelican) 1974 (Weaver)
Winslow, Leon L. (1929)
The Integrated School Art Program. New York 1929 (Röhrs)